



THE ARCHAEOLOGICAL
MUSEUM OF THESSALONIKI



Copyright Notice

This edition includes photographs of the archaeological exhibits of the Archaeological Museum of Thessaloniki, as well as photographs of archaeological sites and monuments that are overseen by the 16th Ephorate of Prehistoric and Classical Antiquities of the Hellenic Ministry of Culture. The Hellenic Ministry of Culture has the copyright in these photographs and in the antiquities that constitute their subject and the Archaeological Receipts Fund receives the royalties from their publication.

D. V. GRAMMENOS



THE ARCHAEOLOGICAL
MUSEUM OF
THESSALONIKI



JOHN S. LATSIS
Public Benefit Foundation

IN THE ARCHAEOLOGICAL MUSEUM OF THESSALONIKI, one of the most important museums in Greece, exceptional monuments are exhibited that attest to the civilisation and age-old history of Macedonia. I am pleased that, through the publication of this elegant volume, the John S. Latsis Foundation and EFG Eurobank Ergasias are making these exhibits accessible to the broader reading public.

In recent years, after the sensational finds of Vergina, a great many new finds and new data have kept coming to light. The archaeological landscape of Northern Greece has changed dramatically as these new findings supplement our knowledge of the region's history from the Palaeolithic Period to modern times. The collections of the Archaeological Museum of Thessaloniki have been considerably enriched with important new artefacts.

This exhibition coincides with the full renovation of the Museum and the fresh exhibition of its collections in such a way as to meet the needs of the modern visitor. The aim of the new exhibition programme of the AMT is to publicise the cultural past of Macedonia, as well as significant aspects of Balkan history. In July 2004, the Museum's central section was inaugurated with an exhibition entitled "The Gold of Macedon", showing the high social, financial, cultural and artistic level of the Macedonians in the second half of the 4th century BC, a period of profound change that marked the beginning of an era in which rapid transformations took place in the world.

The informative text and photographs in this book disclose the rich and brilliant past of Macedonia, from the prehistoric to the early Christian centuries, from the development of the first settlements and the birth of the cities to the pinnacle of Macedonian grandeur. They also reveal how many features of Greek art were disseminated to the East and West by the Macedonians during the era of Alexander the Great and his successors; these features laid the foundation for modern European civilisation. Wholehearted congratulations are due to the author and to all those who collaborated to delight us with this book.

PETROS TATOULIS
Deputy Minister of Culture



△ THROUGHOUT THE CENTURIES since prehistoric times, Macedonia has manifested a prolific and multifaceted archaeological mosaic.

Concealed under the Macedonian soil are antiquities of unparalleled value, products of the reciprocal relationship between religious, cultural and social influences and exchanges with the rest of the Hellenic world. They range from the earliest organised settlements of the Neolithic period to elaborate works of metal, gold, glass and pottery, and from the precious funeral offerings of Macedonian tombs to the exceptional sculptures and venerable sanctuaries of the Archaic and Hellenistic periods.

The masterpieces from the Archaeological Museum of Thessaloniki that are included in this book constitute irrefutable evidence of this cultural wealth.

This year, the John S. Latsis Foundation and EFG Eurobank Ergasias, with consistency and dedication to our cultural commitment to publicising the museums of Greece, are presenting a book devoted to the Archaeological Museum of Thessaloniki. The coincidence of this publication with the full renovation of the Museum may be regarded as a felicitous convergence of the Greek state with private initiative in the effort to make the Hellenic civilisation known to the ends of the earth.

Warm thanks to the author, archaeologist D.V. Grammenos, and all those who contributed to this publishing initiative.

MARIANNA J. LATSIS

IN THE FOLLOWING PAGES, an effort has been made to give a brief but, I believe, concise account of many issues relating to the greater geographic area of Macedonia, as the Archaeological Museum of Thessaloniki, now an autonomous regional unit of the Ministry of Culture, constitutes a point of reference for the Macedonian past as a whole. I have made reference to the history of Macedonia and Thessaloniki from the prehistoric period to late antiquity, to the re-exhibition programme of the reconstructed Archaeological Museum of Thessaloniki, and to the excavation work conducted in Macedonia during recent decades, particularly after the Vergina find in the late 1970s. I believe that this book will contribute decisively to promoting the view that the AMT has a great deal to contribute to the cultural role of the city we are accustomed to calling the metropolis of the Balkans, because it is. It was for these reasons that I was especially pleased to undertake the writing of this present volume.

I would like to thank the Latsis Group and EFG Eurobank Ergasias, which decided to include the Archaeological Museum of Thessaloniki among its publications. It is well known that their selections to date constitute a substantial cultural contribution, since they give today's reader an opportunity to approach significant aspects of the past through a responsible publication of the highest quality. Warm thanks are due to Mrs Marianna Latsis for her constant interest in and sensitivity to issues related to our culture. Special thanks to Mr Vangelis Chronis, General Manager of the Latsis Group, for the support and understanding he has shown in all matters arising during the course of publication.

For their excellent work and cooperation, I would like to thank Ms Irene Louvrou, who was responsible for the editorial supervision, Dimitris Kalokyris for his artistic supervision, photographer Giannis Pateriannos, as well as all the others who contributed to the book. Thanks are also due to AUF Professor Emeritus of Classical Philology Kyriakos Tsantsanoglou for kind permission to use his texts.

D.V. GRAMMENOS, Archaeologist
Director of the Archaeological Museum of Thessaloniki



INTRODUCTION

*Dedicated to the memory of all those who worked
at the Archaeological Museum of Thessaloniki*

THE QUESTION of constructing an Archaeological Museum in Thessaloniki was first raised in the early 1930s.¹ The building that was finally inaugurated early in the 1960s – no less than *forty* years later – was designed by the distinguished architect Patroklos Karaninos (1903–1976) and constitutes one of the most significant buildings in the city, certainly its most important example of modernism. A recent exhaustive monograph² about this work has provided us with the following information:

The Museum and the region in which it is located should, according to Karaninos, constitute a single cultural zone that would include an Art Gallery on the former site of the old Military Theatre. He also proposed that the Museum include a Byzantine section, which, as we know, was built separately during the 1980s and 1990s on an adjoining lot. Karaninos drew up four preliminary designs: one rectangular, one cruciform in the centre, one circular and another which, amended, became the final, present building. The Byzantine section was incorporated into the centre and was surrounded by the section on antiquity.

The basic principles of the design were the separation of the two sections, the partitioning of the section containing the offices, laboratories, storage areas and library, a “T-shaped structure with a lower horizontal arm that accommodates storage areas and workshops, while in the section perpendicular to it (on a plateau owing to the height difference in the terrain with the ground floor museum) are the offices and the library.”

He also took into account the height difference in the terrain of the two exhibition areas (large and small “), and laid them out intercalably around a natural axis, with horizontal strips of lighting under the flat roof – the proposal for the lighting was ultimately not implemented – visible stone masonry and the widespread use of glass bricks. This building can be described by the terms bright, light, open-air, and anti-commercial, notions that surely make it the architect’s most mature work, as it appears to have expressed his views completely. In the late 1970s, the so-called New Wing was added (to accommodate the Vergina find), while at the end of the 1990s, a storeroom was built to house the epigraphic material, and the exhibition area of the “small “ and the Marmis Andronikos Hall were both modified to meet modern museological specifications, i.e. low suspended ceilings and other similar exhibition practices.

THE EXHIBITION HISTORY of the Archaeological Museum of Thessaloniki (AMT) is a long and varied one that reflects the needs felt and practices followed during recent decades. In the 1960s and 1970s, however, two major exhibitions were mounted that defined exhibition practices in central Macedonia for some time. One was the Sculpture Gallery set up in the area of the “large “ by G. Hegeron, then Curator of Antiquities and now Professor Emeritus of Classical Archaeology at the Aristotelean University of Thessaloniki (AU). The other was the exhibition on Prehistoric Macedonia which was mounted in the “small “ to the left, curated by the late Agnes Sakellariou (with findings mainly from the excavations of Papadimitri Korostini and the excavations by W.A. Hootley).

¹ The churchyard of Agios Georgios (Roumelia). This monument housed antiquities from Macedonia and Thessaloniki immediately after it was liberated.



The old Archaeological Museum in Thessaloniki (Yeni Mosque).

Then there was an exhibition with finds from ancient times, primarily from the excavation by the American School of Classical Studies at Olynthos during the inter-war period, which was organised by the then Curator Eugénie Gresson and the late Mary Siganidou. The exhibition was supplemented by significant finds from the Byzantine period curated by N. Nikonanos (then Curator of Antiquities and now Professor of Byzantine Archaeology at the Faculty of Architecture of the AUE Polytechnical School). The works were directed by A. Varvatis and the late Ph. Patsas and Ch. Makridakis.

The importance of these exhibitions in providing the citizens of Thessaloniki with some initial information about the recent and distant past of Northern Greece was incalculable, as it brought the fledgling archaeologists of the AUE in the 1960s into direct contact with their fields.

In other words, there was a conscious realisation that for the first time the past could be reconstituted, 50 years after the city's liberation, by following the *genesis* of an history, i.e. its evolution from the Archaic period until late antiquity, or those of ancient topography (objects from ancient cities, particularly on Chalkidiki) by using the stored or haphazardly exhibited archaeological material in the Old Museum (Yeni Mosque). This was a truly

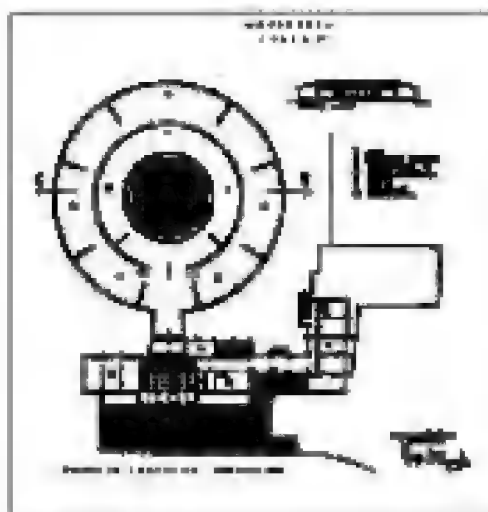
significant and unprecedented event for Thessaloniki, especially in a building in the late modernist style, when a short distance away (in the Rotunda area) were entire, virtually intact sections of settlements from the late period of Turkish rule.

As we enter today's Mimiola Andreonikos Hall from the left (which of course still has the same area and size) we can see, following its conservation, the find from the cemetery of Derveni, which was amazing for its time. Later, around the end of the 1970s, the most significant part of the Vergina find was exhibited in the "small ?". This section (much fuller and together with the Derveni find and others) was moved early in the 1980s to the New Wing built especially for it, at the same time the extremely important find from the cemetery of Solon was exhibited in the "small ?", while the prehistoric collection was accommodated in the M. Andreonikos Hall.

Toward the end of the 1980s, the latest exhibition was transferred to the back of the ground floor of the New Wing while an exhibition of the Archaic finds from Central Macedonia was mounted in its front part.

It would be truly useful, although obviously impossible, to have the AMT returned, to the last detail, to its initial state when it was inaugurated early in the 1960s, and for a new museum to have been built elsewhere, designed from the ground up, that would have taken into account the parameters of the new archaeological and museological needs.

The external appearance of the new building (under renovation) which has already been declared a heritage building, will not change nor will its interior spaces; a considerably simplified underground area has been built under its interior atrium to include, among other things, a multiple-use hall and two smaller halls for temporary exhibitions. The entire north part of the eastern court will be occupied by the electrical and mechanical installations and later, the building's new wing will also be rebuilt.



Preliminary drawings by Petros Kyriakides for the Archaeological Museum of Thessaloniki (AMT)



The AMT in the early 1960s.



DURING THE 1980s and 1990s, the AMT took part in all exhibitions about Macedonia that were held virtually anywhere in the world. On the occasion of the 2300th anniversary celebrations of the founding of Thessaloniki, a comprehensive exhibition about Thessaloniki was held in the east wing of the "large 5" under the direction of the late Ioulia Velosopoulou¹ and a book was published containing reports of the most significant articles about the city's archaeology.² With the designation of Thessaloniki as Cultural Capital of Europe in 1997, many temporary and two permanent exhibitions were held at the AMT: one, in the area on the upper floor of the New Wing, was the new exhibition entitled "The Gold of Macedonia" stemmed after the Vergina find was transferred to the Museum of the Royal Tombs on the site, the other was the exhibition "Prehistoric Thessaloniki" on the ground level of the same wing.

All this exhibition activity³ was in each case a product of heterogeneous conditions and coincidences: a change of attitude about the layout of exhibition areas, urgent circumstances requiring the immediate exhibition of significant finds, the prevalence of the view that excavation finds should be exhibited as a whole and not as selected objects (as in the case of the finds from the Sindos cemetery in the "small 4"); the virtual identification of the role of the Museum with national claims; the ascendancy of new trends in favour of dismantling "anachronistic" exhibitions of the Sculpture Gallery type from the foregoing period; confirmation of the view that, at least in the beginning, the main Museum on Macedonia's soil should be part of "western developments" (as we know them from the classical histories of ancient art, apart from those of the Urmus and Mycenaeans cycle); emphasis, especially in the prehistoric exhibition, on the capability of Greek research to keep pace with modern research and theoretical trends, etc. All these conditions and many others provided fertile ground for musings by theoreticians of museology.

It is thus clear that the Archaeological Museum of Thessaloniki has shown considerable adaptability to its social environment mainly owing to the nature of its exhibits, the majority of which cannot be fully understood solely as artefacts of unique value, deployed solemnly and immovably. It would be very difficult to devise a different version for the major sculpture galleries of the West (Acropolis Museum, Munich Glyptothek, etc.).

The new general planning provides for the inclusion of the main section of the Museum's exhibition areas known from the past, i.e. the "small 4", to which, with some additions or variations, the exhibition in the new wing entitled "The Gold of Macedonia" will be transferred. The "small 4" will once again have an area of about 600 m².

Immediately afterwards, the exhibition on the prehistoric era in Macedonia will be moved to the underground area mentioned above (about 300 m²) and, later, the following sections will be set up in the so-called "large 4": "The birth of the cities", "From the kingdom to late antiquity in Macedonia" and "Thessaloniki: The early centuries".

Approval has been obtained from the Central Archaeological Council (CAAC) for the entire exhibition proposal. In this book we shall follow the course of this proposal, as though this exhibition had already been mounted. In reality, all the objects from previous exhibitions and from the storage areas of the Museum are currently being housed in pre-fabricated storerooms in its east and south courtyard, while the building is being reconstructed by the Ministry of Culture on the basis of a design by architect Nikos Fintikakis.

The exhibition proposal incorporates all recent museological and museographical specifications, so that the reconstructed building will accommodate all the areas, signs, and functions proper to a modern museum, including services for persons with special needs in all categories.



Schematic map of the reconstructed museum.





Revised area of the AMT before re-construction.

The pages that follow have been written under transitional conditions for the Archaeological Museum of Thessaloniki (October 2003–January 2004) and describe an exhibition that has not yet been set up.

The nature of the finds in a Museum like the AMT argues in favour of our proposal regarding thematic units, given that it houses a wide variety of artefacts, in terms of their origin: major excavations in cities and cemeteries, large excavation projects in prehistoric settlements, random finds and objects found on the surface, private collections, and ancient objects obtained from illegal antiquity dealers, confiscations etc. In other words, all periods of the past are represented by some ancient artefact of confirmed authenticity. This of course does not mean that a museum which has selected objects exclusively from donations, purchases, etc. cannot mount an exhibition or exhibitions based on thematic units. The difference is that in this latter case, the context of an object in a thematic unit can only be textual and visual, such as in the exceptional case of the presentation of daily life in Byzantium.⁶ In our case, however, virtually every object in our exhibition originated from an excavation, giving it a more comprehensive context as well as a textual and visual one. Thus it is possible that a vessel could be part of the thematic unit "Weaponry" (owing to the scene depicted on it) and at the same time constitute a funeral offering from the cemetery of a 4th century BC city.⁷



PREHISTORY

PREHISTORIC RESEARCH before and during the interwar period was carried out exclusively by foreign scholars such as L. Ruy, a member of the French expeditionary force in World War I, and British archaeologists S. Casson and W.A. Huxley, who conducted many surface and subsoil explorations in an anthropogeographical and natural landscape that we find very moving today, and that we shall attempt to convey in the display cases, on the basis of descriptions by travellers and archaeologists, drawings and photographs from publications related to the excavations, reports in international magazines, or on the cigarette or tourist cartons etc. in which these objects were packed then. These researchers published their works systematically, so that today they are valuable from every standpoint.

After a great delay, perhaps as much as three decades after the war, Greeks began to join in this field of ancient knowledge. Today we have some facts and artefacts from the Palaeolithic Age: the Nikiti *anthropomorphos* and the Axios region, the Petralona cave and the Neanderthal skull, a surface find of implements from the Mesolithic (Middle Palaeolithic) Age, both in the region of Zagliveri Langada, and in that of Drama, but also in the Palaeolithic lime quarry at Petrola Xanthi. This period will be represented, to the degree feasible, by casts of sections of the *anthropomorphos* and Petralona skulls.



W.A. Huxley



S. Casson

LEFT: Views of a schematic anthropomorphous terracotta figurine with a bird-shaped head representing a standing female figure. The breasts are indicated by two slight protrusions in the clay. The arms seem to be bent back at the elbows, and are rendered schematically with triangular appendages. The legs are wedge-shaped and stuck together. Anatomic features such as the navel and spine are indicated by deep flutings. Traces of red pigment have been retained in the flutings. The polished surface is a chestnut colour. From the settlement of Sarramphoi Thessaloniki, Late Neolithic Age.



Storage jars (pirhi) from the Bronze Age, in the excavation at Tasaulina, Kiliia (Casson, 1926).



Prehistoric "township" settlement at Tasaulina, Kiliia (Casson, 1926).



Excavation of the Iron Age cemetery at Tasaulina, Kiliia (Casson, 1926).



Pyrotechnic towers settlement at Lehet Thomsalinski (Reg. 1921)

Aerial photograph of the trapezium-shaped settlement in Karsboornski Thomsalinski (Reg. 1921)





Industrial product packages used by W.A. Huxley to protect findings from excavations.



Flint tools of the Upper Palaeolithic Age from Petrova Nantia. Similar tools have been found in the region around the source of the river Angita (Prefecture of Samarra) and in the district of Zaglavica (Thrace).

Uranopithecus was an anthropoid, an ancestor of man, who lived about 9 million years ago in a savannah environment. The morphological features of the skull appear to lead us the view that it was a common ancestor of both the Neanderthal and modern man (*Homo heidelbergensis*) who lived in about 200,000 BC. These skulls were found by Georgios Kouphas, professor of paleoanthropology at the AAT during systematic explorations in Chalcidice (Nikini) and in the region of the Gallikos River. The Petralona skull was found accidentally in a cave at Petralona, Chalcidice in 1960. Anthropologist Aris Paulianos immediately began his exploration of the cave, which he continued for years. This cave can be visited, and there is a Museum on the site.

No remains from the Mesolithic age are known to have been found yet in northern Greece.⁶

The subsequent prehistoric ages are not presented on the basis of chronological criteria (Middle and Upper Neolithic, the Bronze Age, the Iron Age) but rather on that of the daily practices of human beings in each age.

Any cultural differentiations from one age to another will be evident in specific practices, the museological treatment of which makes the past seem more familiar to modern man.



View of Uranopithecus skull, Nikini Chalcidice. This skull is the oldest of the Neanderthal skulls from Petralona.

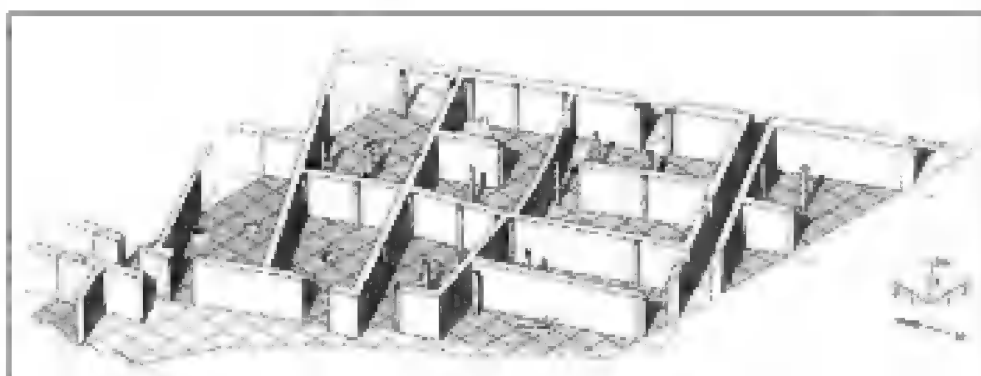


View of skull from Petralona, Neanderthal man.

The settlements

In all regions, even in the semi-mountainous reaches of Macedonia and the Balkans, but also in the Near and Middle East, settlements have been found with an astounding density, approaching that of modern villages. Also, the settlements of the Neolithic Age sometimes cover surprisingly large areas, i.e. they can occupy more than 30 hectares, while the settlements of the Bronze and Iron Ages are low hills (*trionbas*) created by continuous human habitation in a more limited area than in the Neolithic Age.

These *trionbas* constitute characteristic points on the Macedonian landscape and have always been pitifully confused with the *tumuli* (burial mounds) of Macedonian tombs.

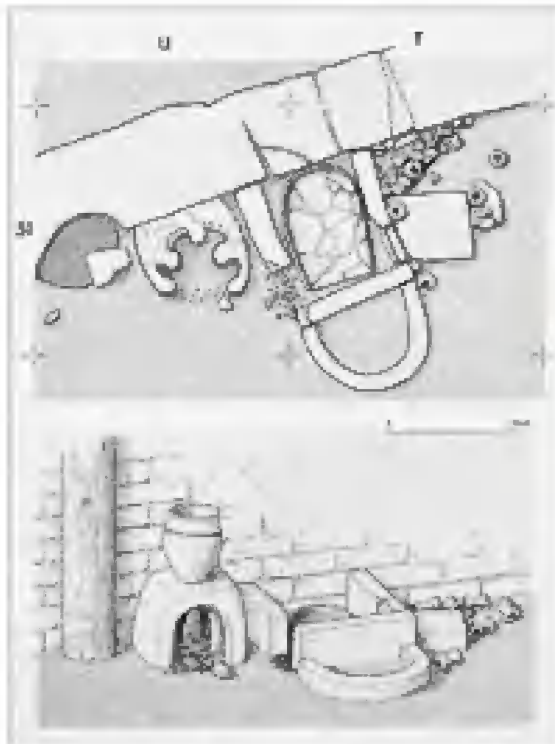


Artian's reconstruction of habitation remains from the Iron Age in Kuzmanov (Hilinski, 1989b).

Agriculture, animal husbandry, hunting, fishing

Food production, hunting and fishing were man's primary productive activities. The study of these activities is based on evidence from excavations, i.e. burnt seeds from crops of all types, mainly cereals, fruit etc., the bones of animals, domesticated and not, molluscs or fish bones. These studies establish the economic base of the prehistoric community that is being excavated using a specific methodology and research goals. In some special studies, the physical environment of the settlement can be reconstructed.

These human activities did not change significantly from one age to the next. The percentage of sheep and goats was always large, followed by cattle and cattle, while in the Bronze Age, hunting increased. Seafood also constituted a necessary supplement to the diet. Studies of the methods used to raise animals and of the consumption of live animal by-products, and the tasks associated with them (wood, milk, manure, road chores, stables, etc.), the slaughter and consumption of their meat and all the animal products used after consumption (bones, skin), their symbolic and ideological essence in human thought as rendered representationally (e.g. figurines of animals etc.) are equally significant issues in archaeological research. The entire food production cycle and related issues constitute, or should constitute, a fundamental means of approaching the cultures of the past.



Artist's reconstruction of household objects (hearth, containers) and objects from actually the Iron Age house in Kariakoo (Blumh, 1999).



Vessel with seeds. Azania, Late Bronze Age. Vessel containing seeds burned in a fire are often found in excavations and contribute valuable "closed" data for archaeologists and palaeobotanists.



Large grinding stone with stone pestle. Azania, Stone Age. Their use was identical to traditional usage in modern societies.



Bone fishhook. Swaziland, Late Neolithic. Similar fishhooks, both bronze and bone, dating from as early as the Neolithic Age, have been found in excavations of settlements in many regions.



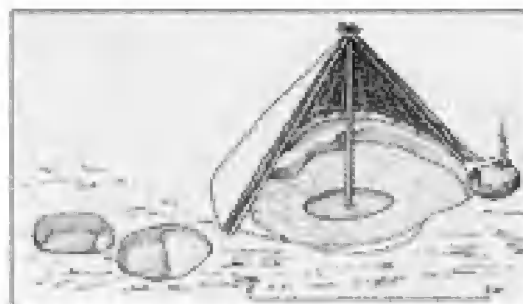
Vessel that may have been used to make beer. Mosimane's Tumbha Thesobakisi, Early Bronze Age.

Architecture

DIFFERENTIATIONS WITH THE SOUTH

In the Neolithic Age, houses were built according to the space available, rooms of the time placed very close together, and perhaps in clusters. They were often surrounded by a deep trench either for defence purposes, or to demarcate the vital space of the settlement, etc. Houses were simple pits covered with reed matting and skins, but also ground level buildings, square or oblong structures ending in an apse. Houses in other periods were similar. Their superstructures were usually of stone, whereas the upper structure was either wattle and daub between posts, or sun-dried mud bricks.

The Archaeological Museum of Thessaloniki (AMT) operates many systematic excavation projects, from which the household of that distant period, in the broad sense of the term, can be roughly reconstructed. Ceramics, tools, spindle whorls and loom weights, a variety of artefacts, etc. constitute sets of objects found inside houses, i.e. units of broader social groupings. Households vary in form from one age to another and the study of each one means becoming involved with the productive and ideological processes of the settlement as a whole or of a network of settlements.



Artist's reconstruction of a dug-out house and pits.



Pyxides. The one-handled *pyxides* is a vessel typical of the age throughout the Balkans. These particular samples were part of the household in a burned and partially excavated house: Neomartiri Tombs Thessaloniki, Early Bronze Age.



Clay spoon. Shells (toasters) were also used as spoons. Perivolaki (old name for Sarantari) is a significant prehistoric settlement in the valley west of Langada Perivolaki, Late Bronze Age.



Base of a pot with impressed ware. Impressos of straw but also textiles, particularly wool, are both rare and always valuable for research dealing with basket-weaving and weaving.
Vasileia Thessaloniki, Late Neolithic Age.



Klasmata, i.e. one of the two forked stands required to support a pot.
Klasmata Thessaloniki, Early Bronze Age.



Bone comb. Stavrangeli, Thessaloniki, Late Neolithic Age.



Bronze double axe. Tournai (Belgium), Late Bronze Age.



Bone point, bone dressing pin (garnet), bone saw, bone arrowhead. Late Bronze Age.

Clay spindle whorls.
The distaff, i.e. a wooden
rod for spinning wool,
was passed through the
holes in the whorls.
Avarice-Thessaloniki,
Late Bronze Age
Early Iron Age





Clay spindle, Anisim, Iron Age.



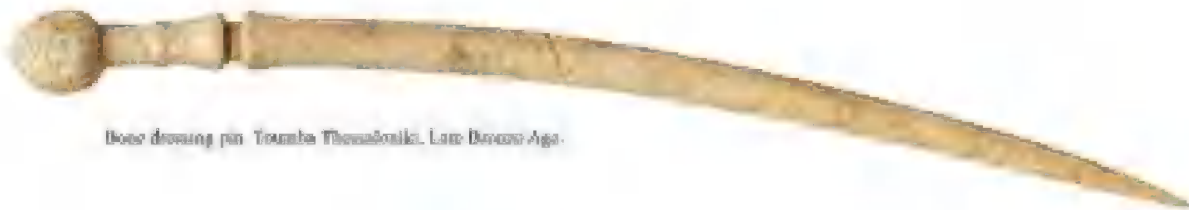
Loom weights from the protohistoric settlements of Katsana and Anisim, Bronze Age.



Rounded sherds with hole. Used as loom weights. Anisim, Late Bronze Age-Early Iron Age.



Bone dressing pin with incised decoration, Tomba Theodoraki, Late Bronze Age.



Bone dressing pin, Tomba Theodoraki, Late Bronze Age.



Clay wall reliefs. From the half-excavated and buried house in the prehistoric settlement of Mesomerion, Tomba Theodoraki, Early Bronze Age.



At the end of the Neolithic period in the northern Hellenic region and elsewhere, the phenomenon of early urban groupings is observed. The same thing was true in the Levant, where the population began gathering together in large settlements, accompanied by the appearance of metalwork, sanctuaries, gradual hierarchical organisation, the expansion of trade, the development of script using ideograms, etc.

But none of this sheds light on the conditions required for Macedonia to make the transition to a palace culture, as occurred in the southern Aegean (Minoan, Mycenaean, Cycladic cultures). Throughout the Bronze Age (especially the Late), phenomena of social differentiation can certainly be detected in Macedonia; as can the appropriation of features from the urbanised cultures to the north (central hierarchical organisation, concentration of goods, uniformity of production methods such as Mycenaean pottery and others); however, the explanations for the differences between Macedonia or rather the Balkans and the Aegean, are no longer simple: they have become extremely complex.





Stone mould. Stone moulds were widely used in the Late Bronze Age for the manufacture of tools (axes, chisels etc.) and jewellery. Antrea, Late Bronze Age.







Treasure of Petralona.

This is a group of many bronze tools (chisels, axes, wedges) found in a vessel in the rural region of Petralona, Chalkidike.

The treasure was divided into two: its other half is in the National Archaeological Museum in Athens.

The unearthing of valuable bronze tools is not an unusual phenomenon in the Balkans and Central Europe.

This group justifies in the program made in acquiring specialized skills in many metals: the collection and processing of metal, the processing of wood, etc.

Burial practices

Large prehistoric cemeteries similar to those found in the rest of the Balkans have not yet been excavated in Macedonia. Our acquaintance (in Thessaly and in Thrace) with such significant data is, for the time being, limited and occasional. Physical and biological anthropology developed late in Greece, although the initial difficulties now appear to have been somewhat overcome and anthropological investigation in fields such as demography, mortality, DNA analysis and palaeopathology has begun to develop.

From the research that has been carried out to date it can be concluded that Neolithic graves in Macedonia were located at the limits of the settlement. In the Early Bronze Age there were organised burial sites, outside the settlement, while in the Late Bronze Age and Iron Age we can speak of organised cemeteries, most often tumuli, of a family or community nature. In all periods, the dead were either burned and their remains were placed in an ash urn, or they were buried.



Skull bearing signs of having been drilled. The discovery that drilling was used as a surgical procedure during the Late Neolithic Age in Macedonia is a fact with high anthropological significance. The skeleton appears to have been prepared with processed natural substances. Stavroupoli Thessaloniki, Late Neolithic Age.



Arm bones with indications of osteoarthritis. Stavroupoli Thessaloniki, Late Neolithic Age.



Lumbar vertebra. Stavroupoli Thessaloniki, Late Neolithic Age.



Lower jaw bone with evidence of tooth decay. Stavroupoli Thessaloniki, Late Neolithic Age.

Pottery

In all places and at all ages, pottery was and may still be (but with an entirely different perspective) the pre-eminent material remains for the study of a settlement or culture, since it is relatively unaltered and is preserved in large quantities both as shards and as complete whole vessels.

Applying archaeometric developments to pottery today, we can trace the sources of the raw material, the technology, manufacturing and firing, we can identify food remains (and therefore the anthropology of nutrition), trends in decoration and the typology of pots, etc. Each age has a particular typology of vessels that corresponds initially to specific needs: storage, cooking and serving. The typology of serving vessels in particular began somewhat later, perhaps during the Late Neolithic Age. This fact signified a change in eating habits. At the same period, the use of decoration became more extensive, sometimes producing works of art. During the Bronze Age, pottery once again became monochromatic, its sole decoration being incised designs, while during the Late Bronze Age, painted decoration can be seen again.



Am and pexkhos. Storage vessels, Ayios Mamas Chalkidiki, Early Bronze Age.

Amphora with four handles and a stopper. Typical regional storage jar. Kastarni, Late Bronze Age.





Prochazos, vessels for storing liquids. Astoria, Late Bronze Age





Cooking pots. Asmara, Iron Age



Clay storage jar with two handles. Sardinia, Early Bronze Age



Chalice with pointed
decoration. Kautzman,
Late Bronze Age.



Perforated bronze vessel to
carry lighted coals. Axishorn,
Early Bronze Age.



Pithoi with painted cream-coloured decoration on a red ground, and *pithoi* with painted red decoration on a cream ground. Among the most ancient examples of pottery from Central Macedonia. This Neolithic settlement was discovered and excavated during the digging of foundations for the Belfin Conference Centre next to the Archaeological Museum of Thessaloniki. International Thessaloniki Trade Fair, Middle Neolithic Age. International Thessaloniki Trade Fair.



64 -

Deep cup with painted decoration. Serbia, Late Neolithic Age. This was a Neolithic settlement in the region of Serbia. Recent archaeological excavations were conducted by the British School of Archaeology, prior to construction of an artificial lake.



Ashes and jerrycans with incised decoration with white slip. Typical pots of the period in terms of both their typology and their decoration (incised with white slip applied to the incised lines). Agien Museum, Early Bronze Age.



Deep cup with painted decoration. Sarva, Late Neolithic Age.



Kanabhai-shaped cups, Early Bronze Age.



Single-handled cups, Meximachi Thessaloniki, Early Bronze Age.



Mycenaean Kanabhai-shaped vessel, Koussanas, Middle Bronze Age.



Beaded pyxides with incised decoration. Potulish, Late Bronze Age



Beaded pyxides with painted decoration. It is typical of Central and Western Macedonia and Southern Albania. Man painted pottery. Kalamaria, Late Bronze Age

Table legs with incised and painted decoration. Olympia, Late Neolithic Age. At the edge of the archaic city that Philip destroyed in 348 B.C., there is a Neolithic settlement which was explored during excavations by the American School of Classical Studies early in the interwar period.



Sherds of decorated pottery. Vasilika, Late Neolithic Age. Characteristic pottery from this extensive Neolithic settlement near of Thessaloniki.





Phidolia with bifurcated handles. This is the most typical type of local pottery. Assiros, Late Bronze Age.



Baby's bottle with painted decoration. Thracian, Early Iron Age. This settlement-cemetery was located on the banks of the Amarevoun Lake, which is dry today, in the north part of the Pantheon of Kikira, and had been excavated only in the century by the British archaeologist S. Casson, pioneer of archaeological research in Macedonia.



Amphorae with geometric and relief decoration, and a necked amphora. Agion Panteleimon Western Macedonia, Iron Age.

Kantharos-shaped vessel with incised decoration and white slip. Tsountsris, Late Bronze Age. It is a characteristic type of pot, usually decorated with linear, Greek key, zigzag or right-angled motifs, and found mainly in Central and Eastern Macedonia and the southern Balkans. Like this one, the decoration is mostly in red slip.



Small amphora with incised decoration. Kallithea, Late Bronze Age.





Two-handled pot with incised decoration.
Pomphali, Late Bronze Age.



Two-handled pot with incised decoration and
pink slip. Asvira, Late Bronze Age.



Kamthara-shaped pot with incised
decoration and white slip. Asvira,
Late Bronze Age.



Shard bearing the painted representation
of a ship. Kasmira, Late Bronze Age.

The stone-tool industry

The study of the stone-tool industry, starting from evidence of the use of such tools, has evolved into a dynamic branch of prehistoric research with a significant contribution to the history of technology. The processing of flakes of flint, obsidian or quartz to make knives, sickles, scrapers for leather, spear and arrow tips for hunting, etc. constituted a very basic activity. The term also included the making of all forms of food preparation implements such as pestles, mortars, handaxes and others.

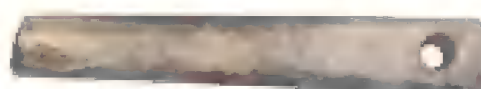


Retouched stone flake tools. They were attached on an angle as the continuation of a curved wooden haft, i.e. they were parts of sickles. Thermi, Late Neolithic Age.

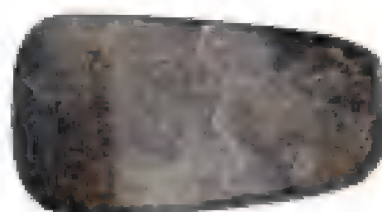
Cores of flint. Vasilika mine, Late Neolithic Age.



Retouched stone tools. Most of them were probably attached to a straight wooden handle to be used as a saw. Tsanika Thessaloniki, Late Bronze Age.



Whetstones. They were apparently used to sharpen bronze tools. Austroa. Late Bronze Age.



Stone cups or bowls. They were attached in various ways to wooden hulls. Austroa. Late Bronze - Iron Age.



Awls made of animal bones. Assiros, Late Bronze Age.

Bone tools

3.4 —

More, if not all, animal bone matter was used in ways and for purposes which research has begun to explore only in recent years. The use of bone tools of all types to process materials softer than bone, i.e. wood and leather, was widespread.



Figurines

Figurines were made almost exclusively of clay, marble, bone or oyster shells, rarely of other stone, and depicted men, animals and less often houses or everyday objects, in three dimensions. It would appear that figurines embodied many systems of signs corresponding to various manifestations of symbolic human behaviour, starting from games and bargaining and reaching the point of transmitting knowledge and traditions, magic and worship.⁸



Anthropomorphic incised figurines.
A Neolithic settlement
that has not been
excavated, with
a wealth of surface
findings. Porphiris
Lungala, Late
Neolithic Age.



Zoomorphic figurine with brown
graphite decoration. Mylepetra
Brana, Late Neolithic Age.



Clay head of a figurine. Obvious intention to render the colouring of the face (possibly, perhaps also individual features, not infrequent in Neolithic figurines). Stavroupoli Thessaloniki, Late Neolithic Age.



Figurine with indication of dress. Stavroupoli Thessaloniki, Late Neolithic Age.

Legs of figurines with painted decoration. These may be the legs of large, ovoid figurines, Acerhousa, Late Neolithic Age.



Stone figurine, Vasilika, Late Bronze Age.



Terracotta figurine, Thessaly, Late Neolithic Age.



Anthropomorphic
figurines. Senchopoli
Thessaloniki, Late
Neolithic Age.



Anthropomorphic
figurines and pregnant
figure. Vasilika,
Late Neolithic Age.



Anthropomorphic female on vessel.
Myleptra Drama, Late Neolithic Age.

Jewellery

Jewellery made of clay, stone, shell, bone and gold expresses the desire to embellish both daily life and special occasions (e.g. ceremonies of a religious nature, feasts to celebrate a good crop). The preference for material that is resistant to time shows the importance people attached to these objects that accompanied them both in life and in death. During the late stages of the Neolithic Age, the use of horn jewellery and gold jewellery (i.e. hoop earrings) by a few members of the community made them objects of social prestige and imply new social conditions that became fully developed in the Bronze Age.



Shell pendants. International Thera-Saroski Fair, Late Neolithic Age.



Necklace of shell
and stone beads,
and figurine-pendant.
Stavrospehi Thessaloniki,
Late Neolithic Age.

Necklace of stone, bone
and shell beads and bone
pendant. Vasilika,
Late Neolithic Age.





Necklace of bone heads and animal teeth, Ayios Mamas, Early Bronze Age.

[Pg. 62] ABOVE: Elliptical gold plaque with hole. Palaeokastro Anavassos, Late Neolithic Age. This is gold jewellery of the Late Neolithic Age that was found when the prehistoric settlement of Anavassos, Pella was discovered by being ploughed in the mid 1950s. It has been proven to correspond absolutely to that of the Late Neolithic cemetery in Varna, Bulgaria and also to the recent "imaginary" exhibition at the National Archaeological Museum; its origin is unknown (does it date independent, it may perhaps be from Andros, as was initially declared. The origin of the gold of Anavassos is not yet known.

- 63

ABOVE: Disc-shaped perforated gold earrings, schematic human forms. Palaeokastro Anavassos, Late Neolithic Age.

BELOW: Oval gold plaque with two holes at each end. Mountpiece or pendant. Palaeokastro Anavassos, Late Neolithic Age.



Necklace of bronze
amphiatic plectra.
Tasachina, Kilfin,
Early Iron Age

Necklace of small bronze plectra. Tasachina, Kilfin, Early Iron Age



Fish-shaped bronze clasp. Typical jewel of the age, widespread
in the Balkans. Tasachina, Kilfin, Early Iron Age



Necklace of shell and stone, Tournaï-Thessaloniki, Late Bronze Age.



Clay pendant, Tournaï-Thessaloniki, Late Bronze Age.

Seals

Seals were made of clay or stone. They are conic in shape with a base that could be circular, oval, square or rectangular, with incised decorative, mainly geometric, motifs. We do not know precisely what they were used for, perhaps they too may have been objects of social prestige, although another explanation is that they were used to decorate the body.



Clay seal, Vasilika, Late Neolithic Age.



Clay seal with concentric circle motif, Sevropoli-Thessaloniki, Late Neolithic Age.



THE BIRTH OF THE CITIES

THIS SECTION would have been virtually inconceivable before the mid-1970s and before the excavations by the British Archaeological School at Assiros and by the German Archaeological Institute in Kastanas, owing to their systematic methods and to the fact that this particular period is represented in their stratigraphy, which is of greater breadth.

In the past two decades, as preservative excavations have become more intensive and, in particular, with the excavations required by major projects (Hellenic Railways and the Patras-Athens-Thessalonike-Border road network, etc.), it appears that the era – from the late Iron Age to the early Archaic period, called the “Dark Ages” (according to a totally conventional terminology which, based mainly on the crisis of poetry in the south, is divided into sub-Mycenaean, proto-Geometric and Geometric periods), is beginning to be covered.

This period in which Homer lived somewhere in the southern Aegean – who through his use of epic discourse, brought the past into his own age and at the same time created the conditions required for the transition of epic into lyric discourse which followed immediately – was a time of major upheavals. The now-proven population explosion in Macedonia during the Iron Age (large cemeteries, populous settlements that extended beyond the *tombos*) led to the phenomenon of the first and second phase of colonisation and the appearance of basic town planning features that constitute the beginning of urbanisation but, apparently, under the dynamic authority of a particular individual or group elite.

In contrast with the second phase of colonisation and especially the very advanced one (e.g. the establishment of the cities of Potidaea, Olynthos, etc. on the peninsula of Chalcidice) whose habitation traces are of a clearly urban nature, the habitation data about the first colonisation phase (as is named, owing to the excavations referred to above), while not exactly meagre, are nonetheless vague as regards their correlation with particular cities of the south.¹⁰

It appears certain that too there is some similarity with central and southern Greece,¹¹ even though there are fairly recent data and it is too early yet for an overall assessment, that no substantial differences have been found in economic and social developments between the south and Macedonia. Around a structure clearly differentiated from other habitation remains, initially oblong with an apse on one end, but later became rectangular – probably the centre of the local leader and not a subsequent shrine to heroes (*hērōia*), as in the case of Lefkandi in Euboea – a settlement developed which in all likelihood did not presuppose town planning.

Locations from which the artefacts of this period are exhibited are *Tombos Thessaloniki* (*tombos* and trapezium), Kratia-Panamonas in Pieria, Karabournaki Thessaloniki, the *tombos* in Assiros, the *tombos* in Kastanas, Thessaloniki, Menidi and the sanctuary at Poseida in Chalcidice, the settlement of Nea Philadelphou Thessaloniki, and Palatium Kilkis.

The main archaeological feature toward the end of this period, apart from the apsidal buildings that became rectangular, as pointed out earlier, is the fact that no sanctuaries have been discovered, apart from the instance of Poseida in Chalcidice.

¹⁰ Aerial view of the archaeological site of Palatium Kilkis, during the works entailed in unearthing the Western city (10th cent. BC – 5th cent. AD).



Kreta, Platanos.
Prehistoric and
Geometric phase.



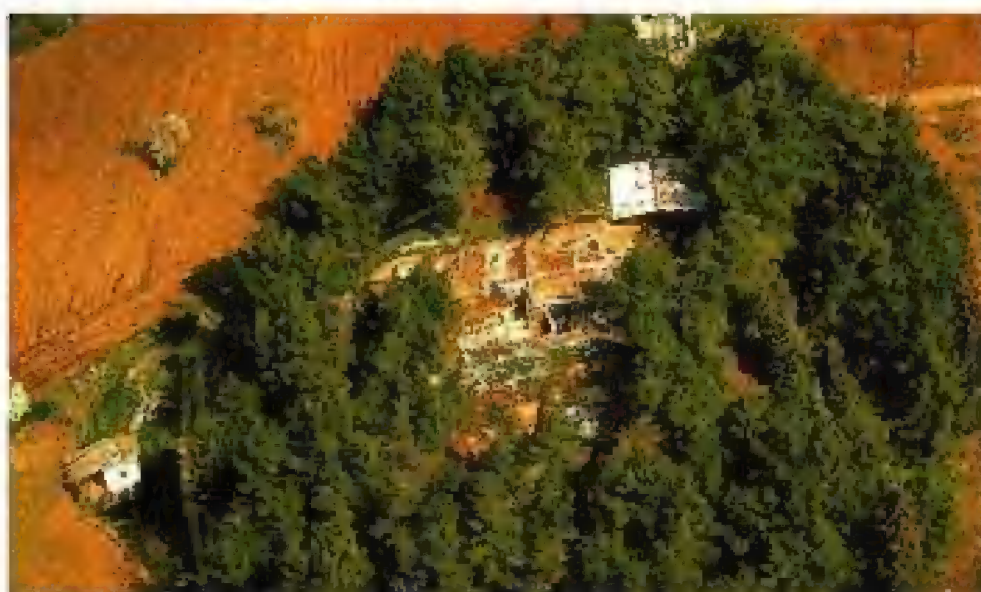
Kreta, Platanos.
View of spiral building.



Kreta, Platanos.
General view.



Aerial photograph of the settlement at Kaiboramak Thessaloniki.



Aerial photograph of the tombs in Asotia Thessaloniki.





Tumbha Thesakuruk, General View.

*Archaeological site
of the sanctuary of
Poseidon at Poseidi
Chalkidiki.*



*Left: Partial view
of the archaeological
site at Mendh
Chalkidiki.*



Kashmas, the excavation of the tomb





Kavayatan day grounds on the banks of the Arroyo River.





Cishoung pot. Kazakhstan, 8th-7th cent. BC.



*Spherical pot with loop-shaped handles.
Anatolia, late Early Iron Age.*



Amphora with impressed decoration. Assiros, late Early Iron Age



Phiale with bifurcated handle. Assiros, Early Iron Age



Small jugs/pitchers, Anatolia, mid-2nd cent. BC.



Cooking pot, Kestane, 8th-7th cent. BC.



Bronze clasp with semi-circular
plaque decorated with small
raised balls. Nea Philadelphia.
10th-7th cent. BC.

Bronze necklet
of twisted wire.
Nea Philadelphia.
10th-7th cent. BC.

Bronze spiral bracelet.
Nea Philadelphia.
10th-7th cent. BC.



Bronze acorn-shaped head from a pendant. Nica Philadelphia, 10th-7th cent. BC.



Bronze disc-shaped object with four round perforations, some evidence in belt accessory. Nica Philadelphia, 10th-7th cent. BC.



Bronze spiral hair ornament. Nica Philadelphia, 10th-7th cent. BC.



Bronze cigar-shaped clasp. Nica Philadelphia, 10th-7th cent. BC.

There is also a characteristic mobility in trading reflected in a certain orientalism¹² manifested by the adoption of motifs of Levantine origin by the art of the south, eastern influences in the poetry of Hesiod etc. In terms of trade, we began to see mobility manifested when Euboean pottery was discovered in all the excavations mentioned above (especially on the coast) which was the main reason some of these places were regarded as colonies of the Euboeans, arousing considerable discussion around the issue.

It is certain that between the coast and the Macedonian hinterlands, a clear-cut differentiation appears which is more visible in the cemeteries, since the use of tumuli continues in the hinterlands throughout the entire 8th century. Much later, as we shall see, the men in the hinterlands were buried in full armour and women with all their jewellery.

On the basis of more recent data from the region of the eastern Thessale Gulf, namely Tsambrá, Thessaloniki, a street plan became evident at the beginning of the 6th century BC, especially in regions in which there are no grounds for postulating a relationship with colonists in whom we could attribute the dissemination of street planning systems (and later, the known Hippodamian system) in Macedonia, Thrace and the settlements they established on the Black Sea.



Imported rhyton, Euboean Amphulio-Sirgin, 9th-8th cent. BC.



Local rhyton imitating a Euboean one
Amphulio-Sirgin, 9th-8th cent. BC.



Hand-made beaked pitcher, *Kamisa*. Tumul cemetery,
10th-9th cent. BC.



Kamisa sub-Phrygoussakid. Tumul cemetery, 10th-9th cent. BC.



Handmade Kanissa. Clavis Kanisa. Parthian cemetery. 10th-9th cent. BCE.



Parthian amphora with handles on the body. Tiro, Elam, Parthian. 10th-9th cent. BCE.

ΤΟ ΛΑΟYΙΟΝΑΝΔ
YΙΟΝΑΤΤΟΛΛΩΝΙΟ
CΙΑΡΧΟΝΑΛΕΙΨΑΝΤ
ΤΑΝΔΗΜΙΔΙΟΛΗCΗΜΕΡΑC
ΚΟΤΥΟCΤΟΥΚΟΤΥΟCΤΡΩΤΟCΤΑΤ
ΕΥΚΟΤΥΟCΟΥΠΠΟΓΕΓΡΑΜΜΕΝΟΙΕΦΙ
ΝΔΡΟCΘΕΝΗCΛΕΟΚΙΤΤΑΔΩCΚΟΥΡΙΑΗCΑΥΟΝ
ΠΑΚΕΙΔΗCΝΕΙΚΟΜΑΝΟΥ ΜΕCΤΕΙCΠΑΡΕC
ΑΛΗCΤΑΥΟΥCΙΝΟΥ ΔΑΛΗCΖΙΓΡΑ
ΙΟΝΥCΙΟCΟΡΤΑ ΔΙΟCΚΟΥΡΙΑΗC
ΑΡΒΕΡΕΝΘΗCΤΟΥΠΑΡΑΜΕCΤΕΙCΚΟΥΜΑCΟ
ΗΝΗΤΡΙΟCΑΠΟΜΩΝΟΥ ΒΛΑCΗCΒΕΙΘΥΟC
ΝΔΡΟCΘΕΝΗCCΕΠΑΝΟΥ ΜΕCΤΕΙCΑΟΥΑΕΟΥ
ΙΟΛΗCΑΛΕΟΥC ΔΙΟCΚΟΥΡΙΑΗC
ΛΕΑΝΟΡΖΩΜΟΥ ΚΟΤΥΕΝΕΙΚΙΟΥ
ΑΤΟΥΑΛΗCΒΑΤΟΝΟCΒΟΥΡΙC

THE KINGDOM OF MACEDONIA

The history of Macedonia up to the Roman conquest

RECONSTRUCTION of the early history of Macedonia,¹² in the sense of using existing written sources (regarding epigraphic sources, things are more difficult), presents major problems although, as we saw earlier, archaeology has confirmed the presence of a permanently established and relatively large population from the Iron Age on, both along the coast and inland.

What the mechanisms were that led these apparently small population groups of western Macedonia, like the "peoples" of Sarakatsani referred to by N.G.L. Hammond, to evolve into a kingdom, and the kind of intercommunity groupings they replaced are questions that only the historians of the future will be able to answer. For the present, the beginnings of any initial groupings, broad or not, are reported in the accounts of Herodotus¹³ (especially regarding the Archaic period) and then in Thucydides and later elsewhere.

Perdiccas, initially established in Lebaia, was the first king of the Macedonians. About the end of the 6th cent. BC, the kingdom of Macedonia reached as far as the estuaries of the Strymon River, but in the meantime colonies of the south had been established, chiefly on the coast of Euboeia. The next king, Argaeus (564–494 BC) was subjugated by the superior power of the Persians, while the subsequent one Alexander I (up to 454 BC) was involved in all the intrigues of the south at very crucial periods. He is mentioned by Pindar.

He was succeeded by Perdiccas II, one of his children, and then by Archelaus (419–399 BC) who had a successful reign in all respects. Archelaus was followed by the turbulent reign of six kings ending in that of Philip II (381–336 BC), one of the most significant figures in antiquity. His successor was Alexander the Great who died in 323 BC, after creating a global empire. The period after Alexander's death was characterised by disputes among his successors and an effort to rekindle the glorious past. The most important of these kings were Cassander, Philip V and Perseus. After the latter was defeated at the battle of Pydna in 168 BC, Macedonia surrendered definitively to the Romans. During the period of Roman rule, the old capitals (Aigai, Pella) were abandoned and new ones emerged dynamically, such as Beroia (seat of the League of the Macedonians), while Philippi, the sanctuary at Dion, and Thessalonika became increasingly important for a variety of reasons.

The Archaeological Museum of Thessalonika, and indeed any museum in which noteworthy groups of artefacts from excavations or random finds are housed, has objects that can cover the thematic diversity suggested by current research in Macedonia.

This theme and that of the two subsequent exhibition units (in particular that of Thessalonika), reflects the continuous expansion in the various fields of knowledge about ancient Macedonia that rely initially on the remains of the material civilisation that have been preserved, while in the past, they were based almost exclusively on written sources. On all these specialised themes, the exhibits will be accompanied by documented expert texts. Here we will confine ourselves to some general remarks that will follow the themes above.



Section of cornice with alternating relief palmettes and lotus blossoms. Archaic temple, Thessaloniki, late 4th cent. BC.

From the Archaic period to the rise of Philip, social, private and financial life evolved as before, based as it was initially on nomadic clans in search of pastureland, and then on agriculture, as in present-day western Macedonia, with behaviour apparently similar to that of today's Vlachs and Sarakatsani as vividly described by Hammond.¹⁵ He noted that the territories known today as Epirus, Albania and Macedonia were inhabited in the 7th cent. BC by a large number of small clans, whose origins can be traced to the habits of the nomadic pastoral life. Sometimes the clan was no larger than a group of families that made up a pastoral "party" or *pareia*, as the nomadic Sarakatsani would call them today. These small clans, he pointed out, were united by a common name into larger regional groups such as the Thesprotians, Molossians, Chaones, Taulantii, Orestians, Pelagonians, Paenionians or Macedonians.

These findings, even though they are not based on ethnoarchaeological methodology¹⁶ appear not to differ much from reality, because these pastoral units and their special "common", "clan" features (self-government, collectivity, common ownership, etc.) are referred to in later written sources or inscriptions whose retrospective reliability can apparently be taken for granted.

The transformation of these communities into cities, especially in the hinterlands of Macedonia, the prevalence of the institution of "king", and the failure of political and social institutions analogous to those of the south are developments that have taken some time to explain and to describe in depth. Certainly an important role was played by the search for centres of power in the cases of the large mergers of communities and the need, as time passed, for specialisation in administration, occupations or trade.

The Macedonian *ekklesia* (assembly) was a gathering of armed citizens under the king. It tried all cases, appointed consuls etc. The main champions of the kings were the *Companions*, a select body from all viewpoints, whose children (the royal companions) received special education and training. Apart from attending various ceremonies, the main occupation of the king was hunting. We now have a very clear picture of their hunt practices from the royal tombs of Vergina. The Macedonian kings were absolute rulers, but the system they created did not preclude relations with the cities of the south, most of whose political systems were different, with democratic rule prevailing. The Macedonian kings and their subjects spoke a Greek dialect and believed in the 12 gods of Olympus.

The overall cultural life of the Macedonians, or what we generally call arts and letters, was integrally linked to the cultural life of the other Greek cities; suffice it to recall only the names of Aristotle, who taught Alexander, and Euripides who staged his play the *Bacchae* in Macedonia.

Large-scale, systematic excavations have been going on for some years in Aristotle's homeland of Stagira; the same is true of the place in which he taught, i.e. Mieza in Imathia. Recent research by experts into matters related to ancient drama show that the production of Euripides' play was not an isolated event and that tragic discourse was cultivated even on Alexander's campaign.

The identification of features distinguishing Macedonia from the south is always of great interest, especially traces of the Macedonian dialect which, like others (e.g. Thessalian, Aetolian etc.), was Greek. Regarding remains of the material culture, it is not easy to identify features that distinguish Macedonia from the south or from the southern colonies on the coasts and innerlands of Macedonia. Perhaps the Macedonian culture as a whole can be better described in the prime of its prosperity, when it extended throughout the entire world then known to us, blended with local features and created what is called the Hellenistic World.

In fact, the material remains and outstanding works of art that have been preserved from the Archaic period up to the rise of Philip (and beyond) constitute an entity (if we exclude the palaces at Aegai and Pella, or the Macedonian tombs and some other characteristic features, in which current research could identify substantial differentiations that may cover all periods) regarding which the excavations in Macedonia and Thrace revealed anticipated and barely discernible particularities that became the subject of analysis by archaeologists.

In essence, as regards the Balkans as a whole, the eastern Mediterranean and beyond, we are dealing with the familiar products of local variations in the degree of influence by the various urban centres and their colonies. The truth is that it is very difficult for archaeological research to identify local developments since, at least in terms of material remains, they were directly dependent on trends emanating from the large urban centres.

From all viewpoints, the most outstanding monument of the late Archaic period is the famous Archaic temple of Thessalonika, members of which will be exhibited in the section on the archaeological sites of Thessaloniki, in the third exhibition section of the "large 4" entitled "Thessaloniki: The early centuries." Similar members have been preserved from the sanctuary of Parthenon in Kavala, from Thasos etc. and are included in the geographic unit of the northeastern Aegean with which it has similar roots and not only in architecture. The foundation of this temple was recently found on a lot in Amigonidon Square in Thessaloniki where it seems to have been moved during the Roman period (perhaps to upgrade the region). The decoration and form of these members "narrate" joyful and optimistic versions of reality in a vivid, ingenious and warm-hearted way; the same is true of the small head that has been preserved from the frieze. The Ionian order of later Archaic art, on the contrary, is more serene and classical.

Examples of the material culture of the Archaic period are now known from all parts of Macedonia, the most important, if not all of them are from cemeteries. In archaeology, cemeteries undoubtedly bear the greatest weight in explaining human affairs. The mirror of description is always cracked, sometimes by limited excavation research, sometimes by the lack of updated reports or publications, and sometimes by the total lack of publication or information; it remains for the narrators to tell their stories, according to their own abilities.



Head of youth from the relief frieze on the Archaic temple Thessaloniki, late 6th cent. BC



terrac capital, Archaic temple
Thessaloniki, late 6th cent. BC

Apart from the Archaic works of art, all of which are grave offerings from cemeteries (the most important are those of Sindos and Ayia Paraskevi to the west of Thessaloniki, Aiani near Kavani, and most recently Archontida near Pella, etc.), very few sculptures have been preserved, i.e. two or three *kanoni*, the most significant of which are considered to be the *kanoni* in the Kilkis Museum and the head of a *kanon* from Aiani.

Large-scale settlement remains have not as yet been excavated, apart from those of individual lots around Toumba in Thessaloniki, whose layout clearly testifies to a street plan that is a precursor of so-called Hippodamian planning. For the time being, it would be very difficult to approach the issue of the social and economic organisation of Macedonia during the Archaic period.

From the excavations, chiefly of the cemeteries as noted earlier, but also from isolated habitation remains or from those of Toumba, the role of the import trade can be seen clearly especially in items such as pottery which initially come from the main production centres in the Aegean and later almost exclusively from Attica. The quantities are incomparably larger than those of Mycenaean pottery, for example. Local pottery never stopped being produced and its types kept evolving, especially vessels used in storage and cooking.

On the contrary, gold and metalwork thrived, producing works of great originality, as demonstrated for example in the cemetery at Sindos, in which miniature metal household utensils were found that impress us to this day, in addition to exceptional jewellery and masks, evidence of the high levels of technique and artistic



terrac replica of a two-wheeled cart.
Related to the funeral procession
of the dead person and belongs to
the category of utensils deemed
necessary for passage to the next life.
Cemetery of Sindos, Thessaloniki,
circa 570 BC.

tradition that appear to have been prevalent in Central and Western Macedonia, and in what is now the Former Yugoslav Republic of Macedonia (cemetery at Trybeniste). We may be dealing with a crossbreed of Ionian influences owing to dependence on Persian domination up to the beginning of the 5th cent. BC (destruction of Miletus, outbreak of Persian wars), local traditions, acceptance of the way of life in the cities of the south (and toward the end of the Archaic period, Athens), an increase in the number of settlements, and of particular urban centres not only in the coastal colonies but inland as well.



Gold hand earrings with rosettes. Cemetery of Sindos Thessaloniki, last quarter of 6th cent. BC.





Gold amphora-shaped pendants
decorated with filigree
and granulation. Cemetery
of Simsha Thessaloniki,
810-800 BC.



Silver o-shaped earrings, Simsha.



Gold necklace of alternating
double axes and acorns with
superb granular decoration.
Cemetery of Simsha
Thessaloniki, 810 BC.

Silver horn-shaped clasps. The chain was secured in the pendant
by the horn-shaped clasps. Simsha.



Silver dressing pins with
five sloped heads. Simsha.



Gold necklace of alternating
acorns and double axes,
Cemetery of Simsha
Thessaloniki, last quarter
of 9th cent. BC.



Silver dressing pins
decorated with
successive transverse
protrusions. Simsha.





Sheet gold mask. The imperceptible smile on the face is reminiscent of contemporary lares, while the closed eyes in archaic art signify a dead person. The bronze helmet accompanying it is of the Illyrian type, Cemetery of Sindos Thessalonika, circa 520 BC.

[Fig. 92] Sheet gold mask. The features were formed on a matrix, while the nose was added from a separate sheet, Cemetery of Sindos Thessalonika, circa 540 BC.

[Fig. 93] Sheet gold mask. A thread was passed through the four holes in the corners of the sheet to fix the mask to the head. Cemetery of Sindos Thessalonika, 510-500 BC.







Relief group statuette.
This is a work of
exceptional quality by
a Parian sculptor in Parian
marble. Traces of colour
have been preserved both
on the pediment and
on the figure itself.
The maiden, who has
already left this world,
is holding a dove and
evokes virginity, demureness
and ethos.
New Kallikratis,
Chios, c. 440 BC.



Very few sculptural works are extant from the classical period (5th cent. BC), but they are all significant, and among them is the exceptional grave stèle of Kallimachos (Chalcidice), a Parian work of high artistic value. The sculptural works that have been preserved from the rest of Macedonia and Thracē are also very limited in number, but this is not true of pottery, figurines, etc., outstanding among which are the white Attic Lekythoi from the cemeteries of Vergina and Pydna (Makrygoules). An important source of information about the period between 432 BC (year of its foundation) and 348 BC (when it was destroyed by Philip) is Olynthos, which was excavated by the American School of Classical Studies during the interwar years and the findings were published very soon afterwards.

This was a city with a Hippodamian street grid, i.e. with square city blocks dominated by horizontal and vertical roads, houses with oil amonies and mosaic floors with scenes that echo great painting. This city is an organised archaeological site with recent restorations and the exhibition of visual material that is well worth a visit. The organisation of cities in Macedonia and Thracē during the classical and later periods – to the degree that our excavations allow us to ascertain – shows the same characteristic and composite features as those of the cities around the great cultural well-spring of the broader Aegean.

In contrast to the first half of the 4th cent. BC, which has very few examples of significant art to show, in the second half of the century (and in particular after the rise of Alexander to the throne in 323 BC), art flourished in all its forms in the kingdom of Macedonia. Basic monuments of Macedonian architecture include the palace at Vergina (Aigai), Pella, the Philippeion at Olynthos, the theatre at Vergina, but above all the dozens of Macedonian tombs culminating in that of Philip. The main characteristic of Macedonian architecture is the widespread use of porous stone (a type of limestone used owing to the lack of marble) covered by white lime stucco of exceptional quality. Regarding the process, the ancient sources have preserved the *verkhpharvren*, "to make bright".

Metallurgy – because of tradition, abundant raw materials (mainly gold and silver), but also factors that are being investigated following the Vergina find in particular – witnessed an unprecedented growth; the same is true of painting (Vergina, grave stela). We should not overlook the presence of the painter Apelles at the court of Alexander the Great, nor that of the sculptor Lyzippus. Examples of the sculpture that have come down to us today show the continuity of features of the local tradition in combination with the direct influences of the great sculptors of the south. Ivory carving also reached a high point.

The greatest creation, in terms of the artistic quality of the metalwork at that period is unquestionably the work exhibited as the AMI and one of the most important works of art to have been preserved from antiquity, the Derveni *bowel* (c. 330 BC).

Other monuments and works that belong to later years, and are known to the broader public, include the "Tomb of the Judgement" at Laskadia in Naoussa with its lovely painted decoration, the tomb at Ayios Athanasios, Thessaloniki, the Derveni find, the tomb of Amphipolis and the tomb of Lygon and Callicles. But perhaps more impressive than anything else are the figurines (particularly from Pella) that cover the entire spectrum of daily life.



View of the site of the ancient city of Aigai at Vergina: the palace and the theatre.

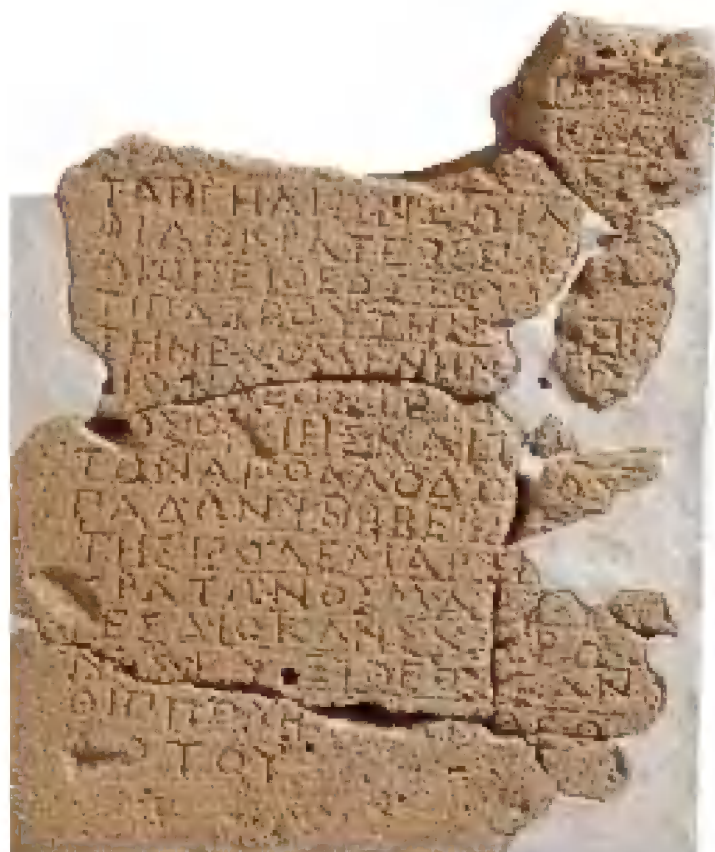
After the Roman conquest, the gradual decline of Pella, and of Aigai much earlier, drastic town planning interventions took place under Roman administration in the larger cities of Macedonia: Beroia (called Veroia in modern Greek), Thessaloniki and Philippi. They and others had large city blocks, with government buildings, sanctuaries, temples and the agora or forum clustered together in the centre. During this period, imperial and personal portraits were very much in demand, as were copies of classical originals, and the so-called Attic sarcophagi, i.e. sarcophagi decorated with mythological motifs and built in Attica. The Archaeological Museum of Thessaloniki has many significant examples of these items.

For-sale sign (an) on a shuffling
Children are mentioned as witnesses.
An end is an inscription referring to
buying and selling, i.e. notarial acts.
Oxyrhynchus, first half of the 4th cent. AD.



Inscriptions that determine the boundaries between
towns and cities in the hinterlands of Chalcedon.
Chalcedon region, 340-350 AD or early 3rd century AD.

Himnary inscription by the youths of Kalindoia.
The names are cited of 66 youths who are paying
homage to the head of their gymnasium. These
Palaeanian Apollonios who secured the required
daily oil for them. Kalamata Therasioudiki,
ancient Kalindoia, circa 600 BC



Sale of a house
Aphynia Chalcidice
357.6-348.100



30cm sword
Corinthian of Sicily
(Thessaloniki),
circa 500 BC.





Bronze helmet of the Illyrian type with added gold bands framing the face opening. Cemetery of Simol (Kosutinski), 510-520 AD.

Black-figure red-figure vase representing the
 Demopheneia. The Demopheneia
 was an Attic festival held at
 the end of the harvest period
 in honour of Zeus. The ox
 to be sacrificed embodied the
 vegetation god of the previous
 year which ceded its place to
 the god of the new year.





Attic red-figure amphora of the A type. On one side is a female figure, perhaps a hetaira, seated on a rock. Cemetery of Sinda, Thessaloniki, 450–440 BC.



Attic red-figure column
 krater. On the obverse a
 youth wearing a klanos
 is depicted holding a staff,
 accompanied by a slighter
 figure wrapped in a klanos.
 Perhaps they are figures of
 the "lover" and the "beloved".
 Cemetery of Sion, Athens.
 Thracian, 460-450 BC.



Red-figure column krater. On one side, two klanos-wearing herms are depicted.
 Cemetery of Sion, Athens. Thracian, 470 BC.



Shard from a tablet with incised Cuneiform inscription. Polshen Therasaleuki, 3rd quarter of 3rd cent. BC.



148a

Terracotta figurine of a goddess, enthroned, who is wearing a peche around her head. Cemetery of Sardis, Thessaloniki, circa 560 BC.



Attic "miniature" bowl bearing
the inscription *Αντίοχος* 194,
Cemetery of Sikelos Thessaloniki,
500-520 BC.



Terracotta figurine of a reclining girl
(perhaps a kore). Cemetery of
Sikelos Thessaloniki, 460-450 BC.



1988 -

Female figure. The extended left forearm was added on and held in place by a peg in the hole.

Group with two female figures. This is a mother and daughter: Demeter and Kore. In addition to the differentiation of age, there is a characteristic distinction of dress: Kore is wearing a chiton and himation while Demeter is wearing a peplos folded in a klope and staphry. Sanctuary of Demeter Thessalonike, late 4th cent. BC.





Marble relief dedicated by a certain Diogenes to the hero Hephaistion.
 On the base the inscription ἀνὰ δῖον Ἡφαιστίωνα is legible.
 Hephaistion has been identified as the close friend of Alexander
 the Great; after his death, he was worshipped as a hero by order
 of Alexander. Hephaistion is depicted as a horseman, as heroes were
 frequently presented in Macedonia, at the moment of his appearance
 to the faithful Diogenes. This scene of "epiphany" is accompanied
 by a libation, with the help of a maiden who is welcoming him.
 Pella, late 4th cent. BC.





Attic phronimos type B
(vessel for measuring oils or
aromatics) Cemetery of Sindos
Thessaloniki, circa 420 BC



Plastic vessel in the form of a Sima. Cemetery of Sindos
Thessaloniki, circa 560 BC



Plastic vessel in the form
of a bird, perhaps a goose
Cemetery of Sindos
Thessaloniki, circa 560 BC



Local pinchovas with beaked
spout, Cemetery of Sindos
Thessaloniki, circa 540 BC



Small Boeotian black-figure
kylix with the representation
of a satyr, Cemetery of Sindos
Thessaloniki, circa 540 BC



Corinthian unguent jar, Cemetery
of Sindos Thessaloniki, circa 540 BC



*Corinthian unguent jar and
painted black skyphos*
Cemetery of Sindos
Thessaloniki, circa 470-450 BC



Attic black-figure column krater. The obverse presents a mythological scene depicting the hunt of the Calydonian boar. In the centre, the boar is attacked by dogs and hunters headed by Meleager and Peleus or Melanion. The female figure of Atalanta can be distinguished, as well as that of the dead hunter Agreus. Reverse side of a krater: Representation of two facing boars with an aquatic bird between them. Work by the Lydos painter. Cemetery of Thessaloniki, 560 BC.



Side views of krater. Eagles with wings spread adorn the spindles under the handles of the vessel.



Small horizontal four-sided plaques rest on the handles of the krater, and are decorated with the heads of bearded male figures.



Heads of bearded male figures adorn the small plaques over the drinker handles.



Black-figure colama krater, from the circle of the artist Lydos, depicting
a grazing wild goat. May have come from a pottery workshop in Chalcidice
Country at Karabournaki Thessaloniki. 2nd quarter of the 6th cent. BC.





Black ladya depicting sphinxes. Ayia Paraskevi, 575-590 AD.

The ladya is a tall amphicratic cup with horizontal bowl-shaped handles manufactured in Chios in the 6th cent. AD and distinguished for its elegant shape, the exceptional quality of the yellowish clay and the graceful variety of its decorative motifs. It was a pre-eminent and exportable item.



Black ladya depicting a lion.
Century of Ayia Paraskevi Thessaloniki, 575-590 AD.



Clay kylix depicting
dancers. Cemetery
of Ayia Paraskevi
Thessaloniki.
575-550 BC.



Chios kalpis portraying facing sphinxes. 4' cemetery of Agia Paraskevi Thessaloniki. 575-550 BC.



Interior of kalpis. The decoration is organized in bands of concentric circles with a rosette in the centre. The chase band under the lip is decorated with alternating *leaves* *klavomata* and *rosettes*.

torso of a lady wearing
 a sleeved chiton and a
 himation with crosswise
 that leaves the left shoulder
 and breast free. With the left
 arm, the maiden is holding
 up the chiton while the right
 hand is holding a fruit, bird
 or small animal, as is
 frequently the case with
 statues of ladies from the
 Archaic period. This one
 came from a small group
 of sculptures brought to
 Thessaloniki by refugees.
 Rodente or Hionthe
 in Eastern Thracian,
 late 6th century BC.







Torso of a Kinnari
Rare case of a
Kinnari dressed in a
crossed sari
formation. It belongs
to the same group
as the previous
statue. Found in
Bihar in Eastern
India, late 6th-
early 5th cent. BC.

Large bust of a female
wearing a peplos.
Century of Sardinia
Thermae, 400-450 AD







Front view of the head of a young man wearing a wreath.
Perhaps the head of Apollo Citharus, early 4th cent. BC.

LEFT: Group statue of a youth with a lyre. A young man in a himation is shown holding a lyre against his side with his fingers touching the chords. In his right hand, which is hanging by his side, he is holding a leaf-shaped plectrum. New Paltz, Chadraker, 190-160 BC.



Grave inscription reporting the death of a child named Philotas. Doulos-Chalkidice, 3rd cent. BC





Attic monochrome banded kylix portraying the battle with the Amazons. Cemetery of Sionia Thessaloniki, circa 520-500 BCE.

Detail from the decorative band with the battle of the Amazons. Five pairs of adversaries are depicted: warrior versus warrior alternating with warrior versus Amazon. This very probably depicts the battle in which the Athenians were fighting against both Trojans and Amazons.





Bronze surgical instruments, one probe in the shape of a sword (above) and another in that of a screw (below). Cemetery of Vasilata Thessaloniki, Roman period.



Bronze case for surgical instruments. Cemetery of Vasilata Thessaloniki, Roman period.

Part of the relief grave
stele with palm-tree crown
and the head of a youth.
(Dionisiades Thessaloniki,
second half of 5th cent. AD).





Marble casket with painted decorations. It was placed together with a second similar casket in the shape of a T, in the Macedonian tomb at Pordosia Chalkidike. Owing to the storage conditions it was not possible to photograph these items fully. The uppermost of the three friezes shows a scene from an open-air sanctuary and the central figure is that of Dionysos; the middle frieze shows griffins in pairs mauling a deer, and the lower one shows predatory carnivores. This is a significant monument in terms of what it contributes to our knowledge of Greek painting in the late 4th cent. BC.





Detail from the scene of the griffin and deer.

Detail from the middle frieze of the tapestry griffin mauling a deer.





Detail from the scene with the griffins and the deer. On the lower frieze of the couch is the figure of a predatory animal.

[Figs. 134-135] Detail of the upper frieze of the couch: Reclining semi-nude female, possibly the goddess Aphrodite. A govt with outstretched wings is on her right.









Detail of the frieze decoration from the right leg of the couch.



Detail of the lower frieze of the couch. Prodigious caryatides are depicted between knaves and foliate motifs.



Detail of the upper frieze of the couch: a semi-nude reclining male figure holding a thyrsus. This is the god Dionysos. Behind him is a statue of the goddess Artemis.









Gold lozenge-shaped gold leaf (cruciform) of dead person) with the incised representation of a ship, timeless symbol of death. Courtesy of Souda Thessaloniki, circa 500 BC





Gold plaques with leaf-shaped decoration. Cemetery of Săpina-Thermopylae, circa 540 BC.



THE GOLD OF MACEDON



AS ALREADY mentioned above, the "small 5" section of the museum housed almost all the findings from *Sindos*, an extremely significant group of graves that provided many objects for the Museum's "Kingdom of Macedonia" exhibition. Soon, objects from the two largest and most important graves in *Derveni* will also be exhibited for the first time.¹⁷

The large, excavated Macedonian cemeteries are those of *Pydna*, *Pieria*, *Ierissos* in *Chalkidiki*; *Thermis*, *Sindos*, *Derveni* and *Ayia Paraskevi* in *Thessaloniki*; *Aigai* and recently *Archamitiko* near *Pella*. The most surprising thing about all these sites is the luxury, quality and quantity of the objects in graves of men and women alike, as well as the expanse over which they were found. These are the characteristics that the Archaeological Museum of Thessaloniki wishes to emphasise in mounting this exhibition again, in the full knowledge that a more comprehensive presentation of the subject of death would require a prior, more analytical study of the cemeteries and their anthropological material.

But, of course, gold is not related to death alone. It is the pre-eminent precious metal which, at all times and over the length and breadth of the world, constituted the basis of financial life, the means through which social status was demonstrated, a symbol of eternity, power etc. Gold manifested all these qualities from ancient times chiefly by means of coinage and jewellery.¹⁸

There are many display cases in the museum devoted to funerary objects, gold for the most part, which fully demonstrate the uses and technology of gold. Also exhibited are tools used by Thessalonian craftsmen early in the 20th century, some of which do not differ in the least from those used by Byzantine or ancient craftsmen: one need only look at the contemporary tools used by traditional workshops, such as those of *Mt. Athos*.¹⁹

As mentioned above, the largest part of the exhibition consists of gold and metal findings from cemeteries in Central Macedonia. There has, as yet, been no comprehensive publication of results covering all of these cemeteries, only a few publications on particular groups of material, such as vessels, bronze and gold jewellery. The anthropological material from the cemeteries of *Ayia Paraskevi* and *Sita Philadelphia* has recently been published, and will give new impetus to this crucial area of study.



Enlarged photograph of gold stater of Alexander III. Region of Nva Apollonia in the prefecture of Thessalonika. 4th cent. BC.





Gold earring.
Consists of a gold wire to which is attached a rosette in a circular disc with filigree decoration. A cupid is suspended from the disc.
Cemetery of Agnès, early 1st cent. BC.



Gold pendant
in the form of an acorn decorated with granulation.
Cemetery of Themi, late 6th cent. BC.

Throwing pits equipped with decorative gold chain. Cemetery of Agnès, early 1st cent. BC.



Part of a gold necklace consisting of a chain and pendants. The final consists of a hammered gold leaf with filigree decoration forming a palm-tree. Cemetery of Derwent, late 4th cent. BC.



Gold pendant in the shape of a double eye, with granulation. Cemetery of Derwent, late 4th cent. BC.



Part of a gold head with filigree decoration. Peninsula Thracian, late 4th cent. BC.





Red-figure lekane with lid depicting a wedding preparation scene. Work by the painter Mameas, Demetrios Thessaloniki, 340-325 BC



[Pg. 148] Gold medal from the games held in Beroia in 225-250 AD in honour of Alexander the Great. Belongs to a hoard of medals found in Abukir, Egypt with portraits of the family of Philip II. On the obverse is Olympias and on the reverse is a Nereid on an imaginary marine animal.





Details from the wedding preparations on the lid of the dolma (pyg, 1495).

An overall presentation of these cemeteries at some future date will add a new dimension to the so-called "archaeology of death", one of whose central aims will be to present the entire range of mortuary customs, social perceptions of the dead, demography, morality, disease, etc. With few exceptions, all the graves and the gold findings from these cemeteries date to the latter half of the 4th century BC, the period in which the Macedonian kingdom reached its peak.

Ajia Paraskevi Cemetery: Almost 500 graves which belonged to a settlement situated on a nearby hill (4th-5th century BC), east of Thessaloniki.

Neo Philadelphou Cemetery: Cemetery and settlement next to the Echodoros (today called Galilios) River, whose name is easily explained by the fact that gold dust can be found in its sand. (Echodoros is a compound word, comprising ἔχω [cho=to have] and δόρο [doro=gift], meaning to have or bear gifts). The excavations of both the prehistoric settlement and its cemetery, with its hundreds of graves from the Iron Age and later, took place owing to construction of the new railway line from Thessaloniki to Alexandroupoli along the length of the river.

Tomb A in Katerini: This is a Macedonian tomb approximately two kilometres northeast of Katerini; it is the oldest of all the graves that we know of and was built in an innovating style.

The Cemeteries of Ancient Pydna: The area was inhabited continuously from the Bronze Age to the Early Christian period and its cemeteries are mainly to be found along the length of the ancient roads that led to Dion and Methoni. So far, over 2,500 graves of all types, but mainly pit graves, have been excavated.

Sevasti Cemetery: This is a small cemetery in Sevasti, Pella.

Tumuli of Ayia Athanasia Thessaloniki: This is a cemetery comprising tumuli spread over a large area. One of the most significant tumuli is the one with the wall paintings of the symposium referred to above.

Tumuli of Aineia Thessaloniki (Megalo Karahassanika): These tumuli are situated in the general area of today's Michaniona. This site contains a large trapezoidally - shaped settlement considered to have been the site of ancient Aineia, and a cemetery of tumuli in which three cist graves have been excavated.



Stavrogari Cemetery: A sparsely occupied cemetery included in the region of a well-known Neolithic settlement (the open space on Orfokastrou Street). Two of these graves contained a significant number of rare findings.

Previous Cemetery, Chalkidikei: A huge cemetery covering an extended period of time, in which excavations are constantly taking place – over 15,000 graves have already been excavated – as its boundaries coincide almost exactly with those of the modern municipality.

Sindos Cemetery: This is a single-burial site, the most significant in central Macedonia from all viewpoints, with more than 100 graves from the 4th and 5th centuries BC – it belongs to the ancient settlement of Nica Anchiades, which may have been ancient Sindos (underground zone west of Thessalonika).

Europos Cemetery: A large cemetery in use throughout the history of the antiquity of Europos, and is today within the boundaries of the modern municipality (in the Kilkis Prefecture).

Cassandrea Cemetery: This is the cemetery of ancient Cassandrea, founded by Cassander shortly before he founded Thessalonika. It is situated south of Potidaea, Chalkidikei.

Derveni Cemetery: It was from the six tombs of this cemetery to the left of the road just before the Derveni pass near Thessalonika, that two of the most important findings bequeathed to us by antiquity were found: the Derveni krater and the Derveni papyrus, as well as a group of silver vessels and other metal objects.

The Cemetery of Ancient Lero: This was the ancient city right after the Derveni pass. It was continuously inhabited from Archaic to early Christian times. The cemetery of the city extended over the enormous surrounding plain and the previous cemetery must also have been included within its boundaries. Hundreds of graves have been excavated mainly due to the rescue excavations which have taken place in modern Lero and Lakyma.

The Sidero Cemetery: Four significant graves were found in the Sidero military airport of Thessalonika in 1938.

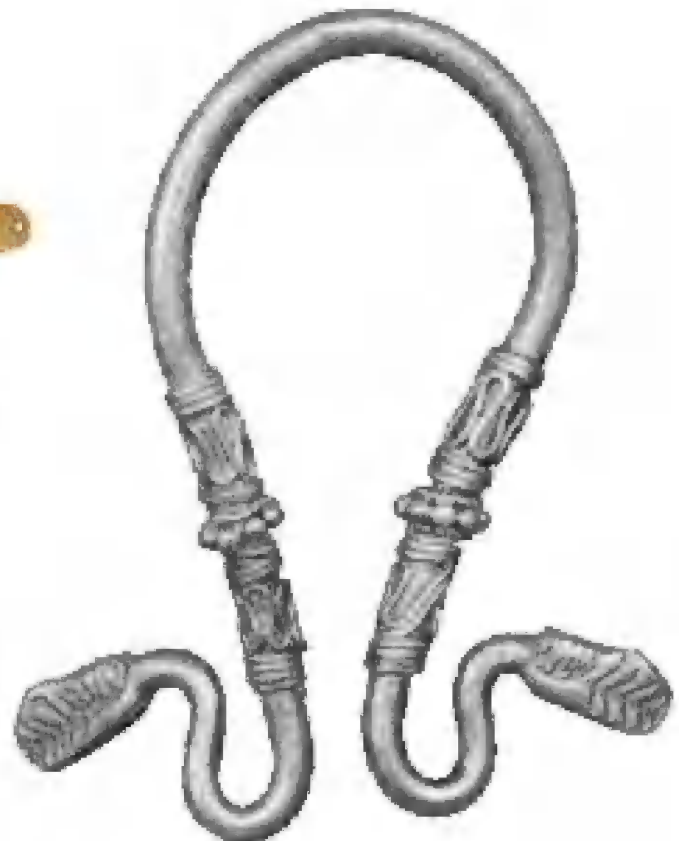
The Thessalon Cemetery: This is a huge cemetery in which excavations are taking place because of the intense reconstruction work in this area. The number of graves must be over 6000.

Of the above, the findings from the Derveni excavations²⁹ have recently been published and in the past a small part of the findings from the Leros cemetery was published, and others.³⁰

It is clear (regarding Central Macedonia alone) that with these and other cemeteries, we are dealing with a vast, on-going human geography (because of the continuing excavations) that we must address from many different aspects if we truly want to study Macedonia's past. The quality and quantity of the cemetery findings are similar enough to convince many scholars that monetary findings are not sufficient to convey an accurate idea of social hierarchy based on wealth, and that we must develop new methodologies that should perhaps focus on physical and social anthropology.



Gold leaf with relief foliate decoration that covered the mouth of a dead person (epitaphios). Cemetery of Ayia Paraskevi Thessaloniki, 6th cent. BC.



Silver e-shaped earring. It hung from a link that pierced the earlobe. Cemetery of Ayia Paraskevi Thessaloniki, late 6th cent. BC.



Bronze helmet of the Cimmerian type. Cemetery of Ayia Paraskevi, Thessaloniki, late 6th cent. BC.



Iron sword decorated with gold leaf. Cemetery of Nea Philadelphia Thessaloniki, late 6th cent. BC.



Necklace with beads in the shape of vessels or acorns.
Cemetery of Nea Philadelphia
Thessaloniki, 6th-7th cent. BC.



Iron spear tip. Cemetery of Nea Philadelphia
Thessaloniki, late 6th cent. BC.



Gold band earring with magic
decorations. Cemetery of Nea
Philadelphia Thessaloniki.
475-480 BC.

Silver gilt plaque that very likely
adorned the dress of a dead person.
Cemetery of Nea Philadelphia
Thessaloniki, late 6th cent. BC.







Silver gilt eagles, decorations on a leather curtain. Tomb A, Karcova, 375-350 BC.



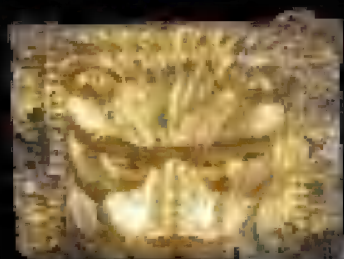
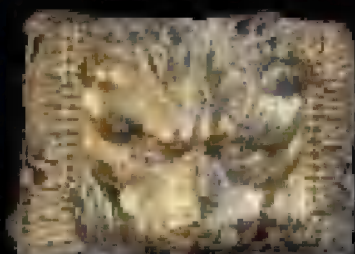
Gold rosettes that decorated the sides of a wooden box. Tomb A, Karcova, 375-350 BC.

[Pg. 158] ABOVE: Gold bronze-shaped mountings. Cemetery of Nea Philadelphia Thessaloniki, circa 480 BC.
 BELOW: Gold disc that very likely decorated the dress of a dead person. Cemetery of Nea Philadelphia Thessaloniki, circa 480 BC.

— 159 —

[Pg. 160] Silver gilt plaques with masks of Heracles. Ornaments on a leather curtain. Tomb A, Karcova, 375-350 BC.
 [Pg. 161] Silver gilt plaques with lion's heads. Ornaments on a leather curtain. Tomb A, Karcova, 375-350 BC.



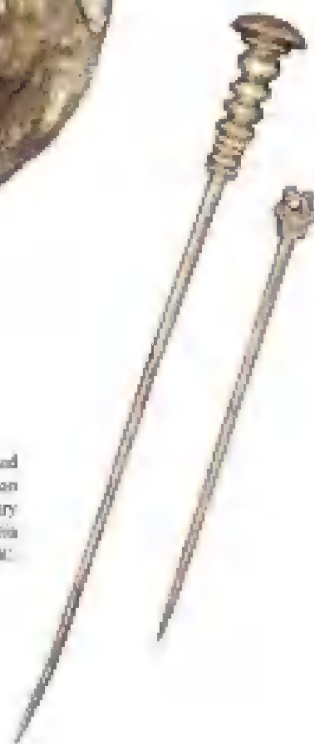




Little gold bells hanging like tassels from the edge of a cloth woven with gold. Tomb A, Katampa, 325-350 BC.



Little silver gilt shield. Ornament on a leather cushion. Tomb A, Katampa, 325-350 BC.



Silver drawing pin used to secure a garment on the shoulder. Cemetery of Nea Philadelphia Thessaloniki, 475-480 BC.



Gold diadem with relief frieze decoration. Adorned the head of a dead woman. Cemetery of Pydna-Pieria, late 4th cent. BC.



Gold plectrums decorating the front of a couch, probably wooden. Tomb A, Kalamas, 195-180 BC.



Gold leaf decoration on the dress of the dead. Cemetery of Nea Philadelphia-Thessaloniki, circa 400 AD.

[Fig. 164] Gold bracelet with the winged horse Pegasus on the inside. Cemetery of Pydna-Pieria, 3rd cent. BC.

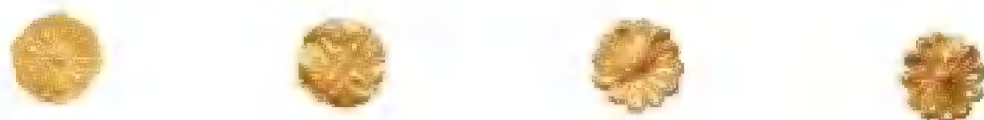
[Fig. 165] Sheet gold in the shape of branches and leaves. Frieze decoration. Cemetery of Pydna-Pieria, 2nd cent. BC.



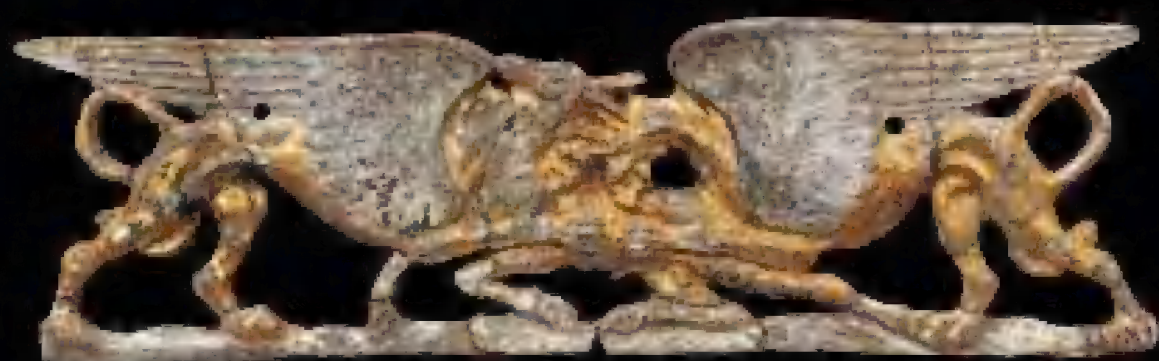




Dudeanu with gilt clay figures and decorative motifs. Cemetery of Pydna-Pieria, 150-100 BC.



Hammered gold leaf with chased sun and rosette ornaments. Very likely made using an iron seal. Cemetery of Pydna-Pieria, late 3rd cent. BC.





Silver bracelets with embossed finials. Cemetery of Pydna Pteria, 3rd cent. BC. In the center: Silver ring. The loop part consists of a strand of wire, while the silver band bears incised decoration. Cemetery of Pydna Pteria, 4th cent. BC.



Gold earrings of four twisted wires and a lion's head. They were made by hammering sheet gold on a cone-shaped core. Cemetery of Pydna Pteria, 4th-early 3rd cent. BC.

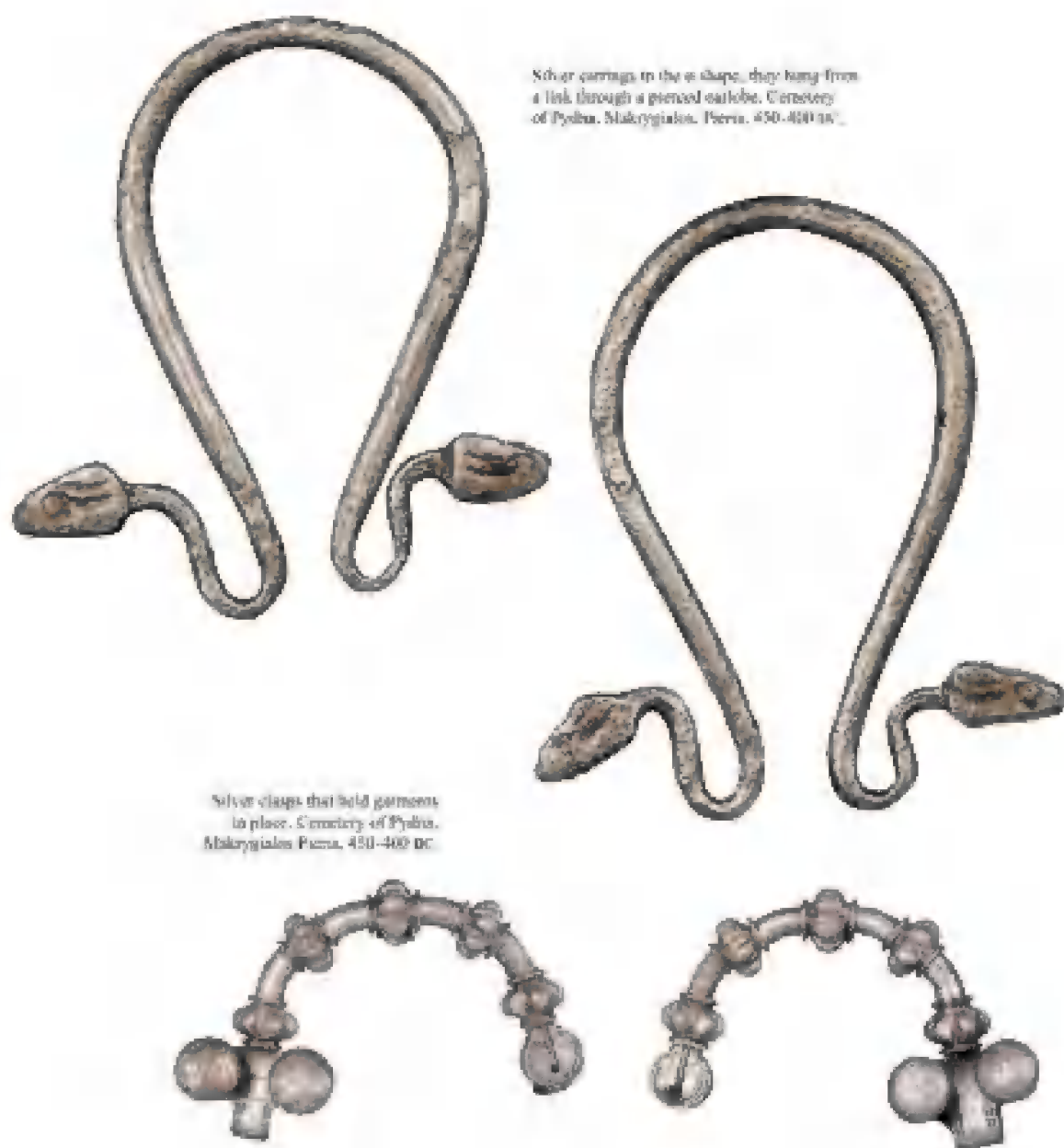


Silver double dressing pin of thick wire. Cemetery of Pydna Pteria, 3rd cent. BC.



Necklace of gilt
clay beads.
Tomb of
Pydna Piria.
150-100 BC.

Gold necklace consisting of a chain
with lion's head pendants. Tomb of
Pydna Piria, late 4th-early 3rd cent. BC.



Silver earrings in the σ shape; they hang from a link through a pierced earlobe. Cemetery of Pydna, Makiygalos, Peru, 450-400 BC.

Silver clasps that hold garments in place. Cemetery of Pydna, Makiygalos Peru, 450-400 BC.







Iron pectoral collar with gold decorations. The armour of distinguished members of the society was only rarely decorated with gold leaf. It demonstrated a man's social status and authority. Pydna, Makrygiades, Pieria, circa 330 BC.



Gold ring representing a seated woman holding a wreath and a patera. Cemetery of Pydna, Makrygiades, Pieria, 330-300 BC.

[Pg. 172] ABOVE: Gold earring with lion's head. Cemetery of Pydna, Makrygiades, Pieria, 350-300 BC.
 BELOW: Gold necklace. Cemetery of Pydna, Makrygiades, Pieria, 350-300 BC.



Gold wreath of myrtle. The wreath was a symbol of religion and authority, and was used at public appearances, religious ceremonies and banquets. Also accompanied its owner to the grave. Cemetery of Pydna, Makedonia, Pella, circa 150 BC.





Silver gilt wreath of oak leaves and acorns. Decorated on a wooden form (base) that did not survive. Treasury of Pydna, Makrygiolos, Pieria, circa 330 BC.

Gold roundels used to secure sleeves. Treasury of Pydna, Makrygiolos, 150-190 BC.



*Bracelet of gold and semi-precious stones. Macedonian tomb.
Cemetery of Pydna, Alykes Kition, circa 200 BC.*



*Necklaces of gold and semi-precious stones. Macedonian tomb. Cemetery of Pydna,
Alykes Kition, circa 200 BC.*



Figure of Artemisa.



Figure of Artemisa.



Figure of Zeus



Winged female deity, possibly Nike, standing on an animal





*Glaze vase containing aromatic oils.
Cemetery of Pydna, Makrygialos.*



*Gold ring with semi-precious stone
on the head. Cemetery of Pydna,
Makrygialos. Inv. 4th cent. BC.*

[Fig. 180] Elaborate gold
earring. Cemetery of
Pydna, Makrygialos.
350-330 BC.

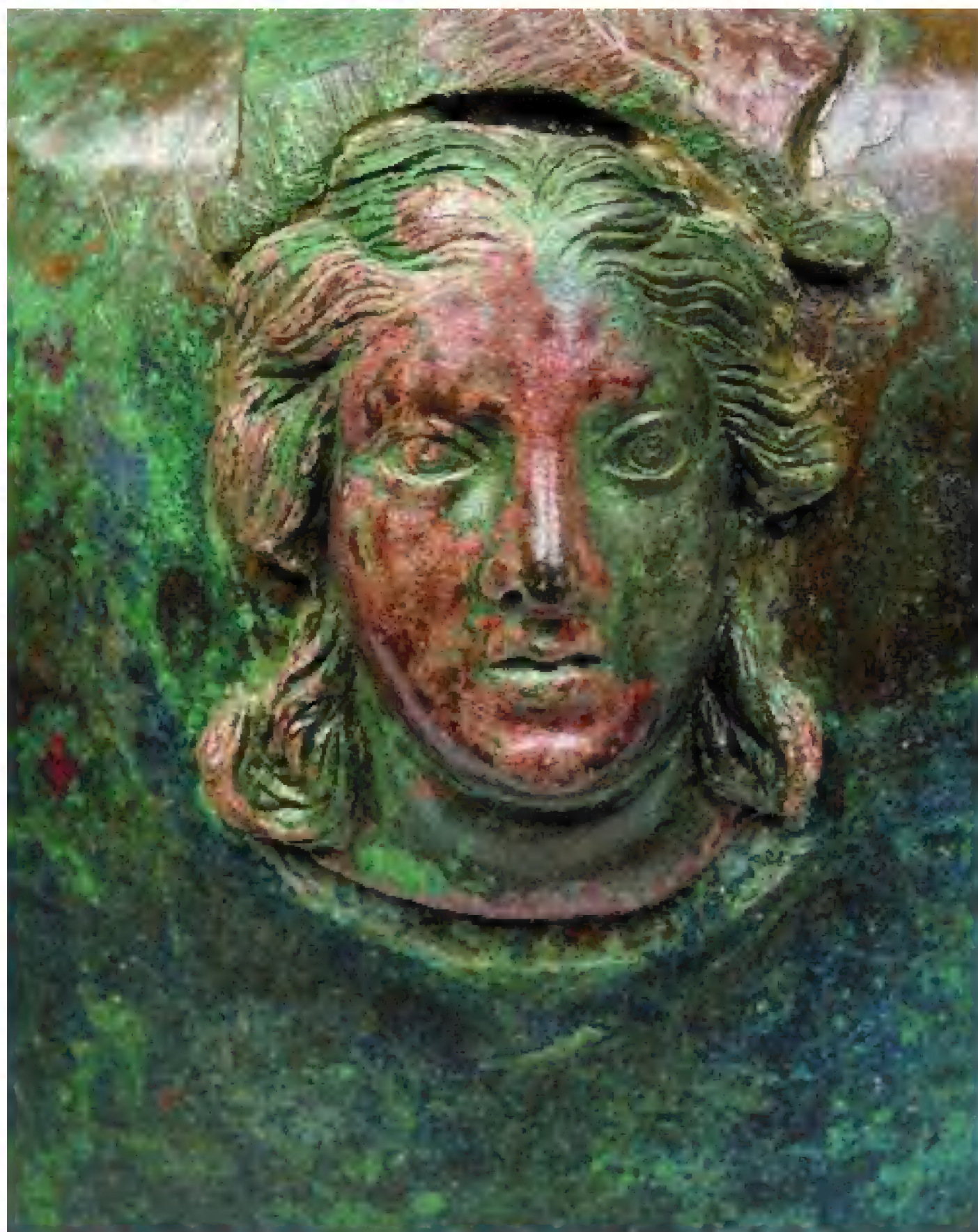


*Small boxes of ivory and wood.
Only the ivory survived. Cemetery of Pydna,
Makrygialos, 340-330 BC.*



Hydria *Andria*, a vessel used to carry water.
This hydria was made in the 5th cent. BC;
the face of a woman was applied under
the handle in the late 4th cent. BC. The hydria
was originally used as an oil urn.
Macedonian tomb
Cemetery of Pydna,
Alykeia Kition,
circa 500 BC.

Detail of the female face under
the handle of the hydria





Silver dressing pen, spatula and spoon. Possibly used for applying cosmetics to the face. Macedonian tomb, cemetery of Pydna, Alykes Kromas, circa 200 BC.

[Fig. 185] ABOVE: Gold wreath of ordinary lanceolate olive leaves. Macedonian tomb, Cemetery of Pydna, Alykes Kromas, first half of 3rd to first half of 2nd cent. BC. BELOW: Gold earrings decorated with birds. Cemetery of Pydna, Alykes Kromas, 2nd cent. BC.





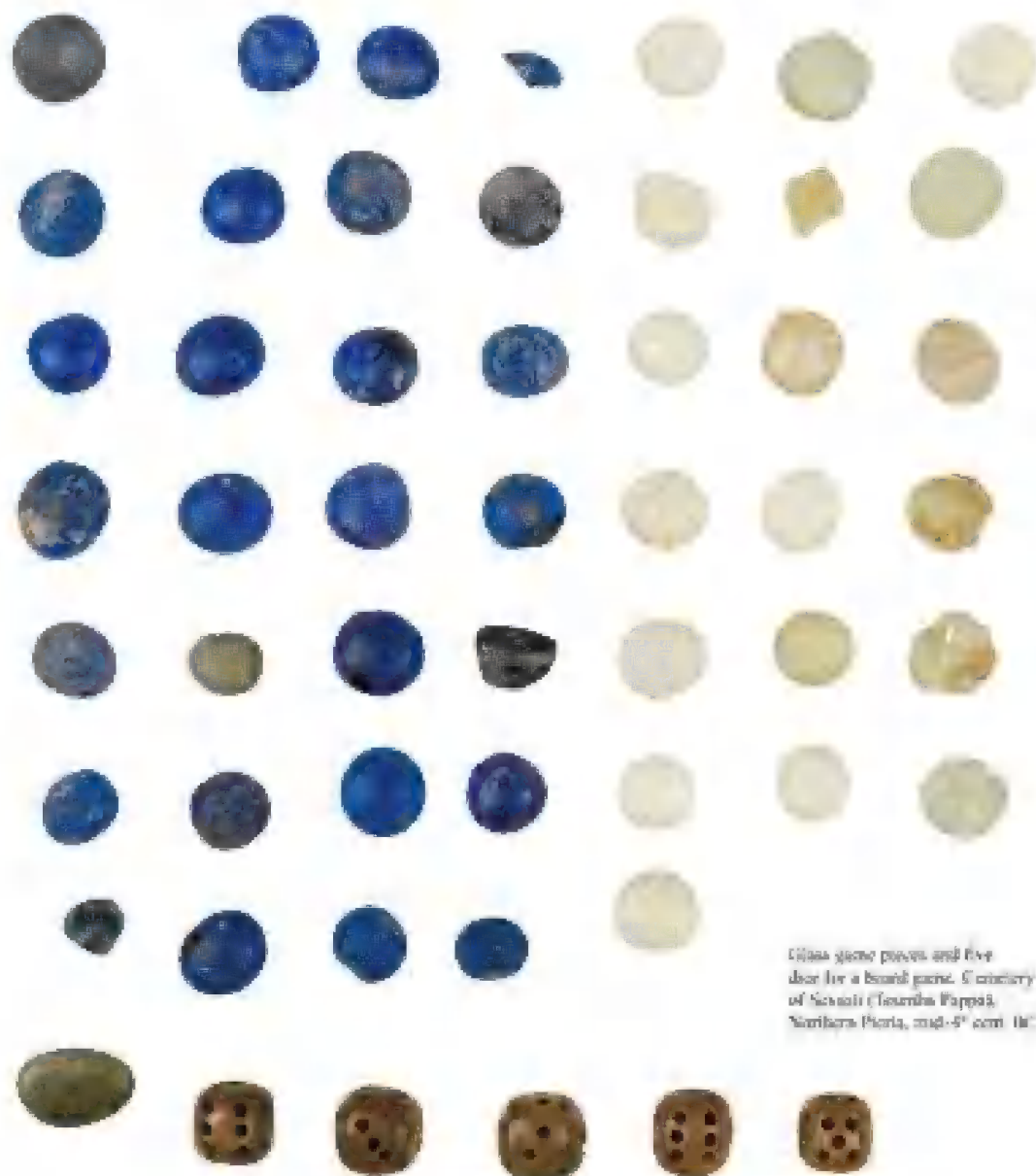
Gold earrings decorated with an animal head of semi-precious stone. Macedonian grave. Cemetery of Pydna. Alydes Kirova. One half of 3rd-first half of 2nd cent. BC.



Gold pendant in the shape of a vessel. Cemetery of Pydna. Alydes Kirova. 2nd cent. BC.



Gold earrings decorated with medallions and birds. Cemetery of Pydna. Alydes Kirova. 2nd cent. BC.



Glass game pieces and five dice for a board game. Cemetery of Salsola (Taurinà Pappas, Northern Pinar, mid-5th cent. BC)

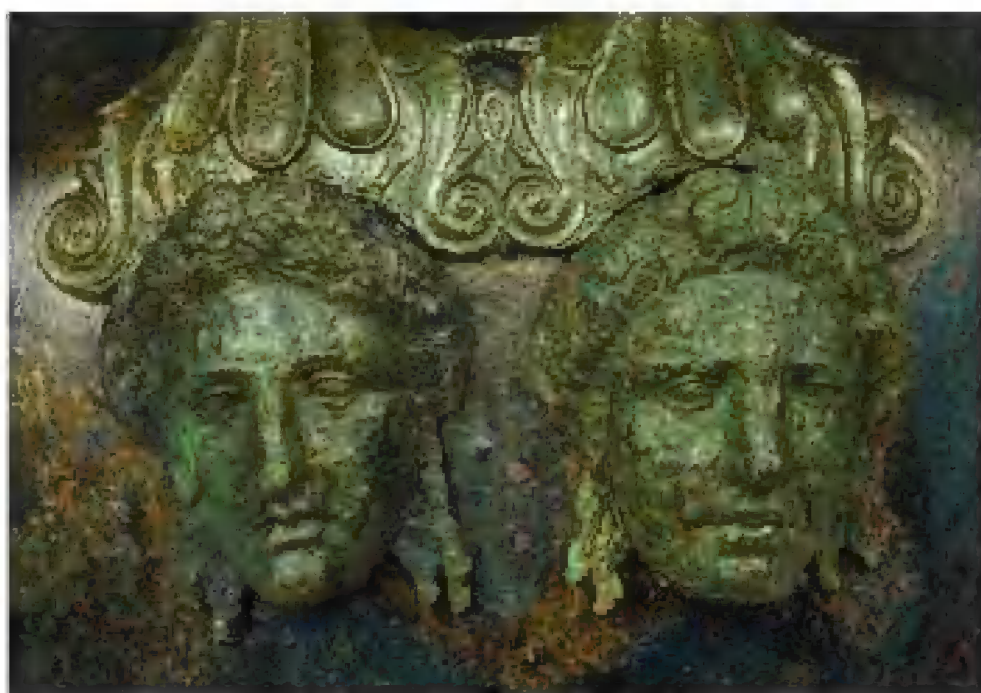




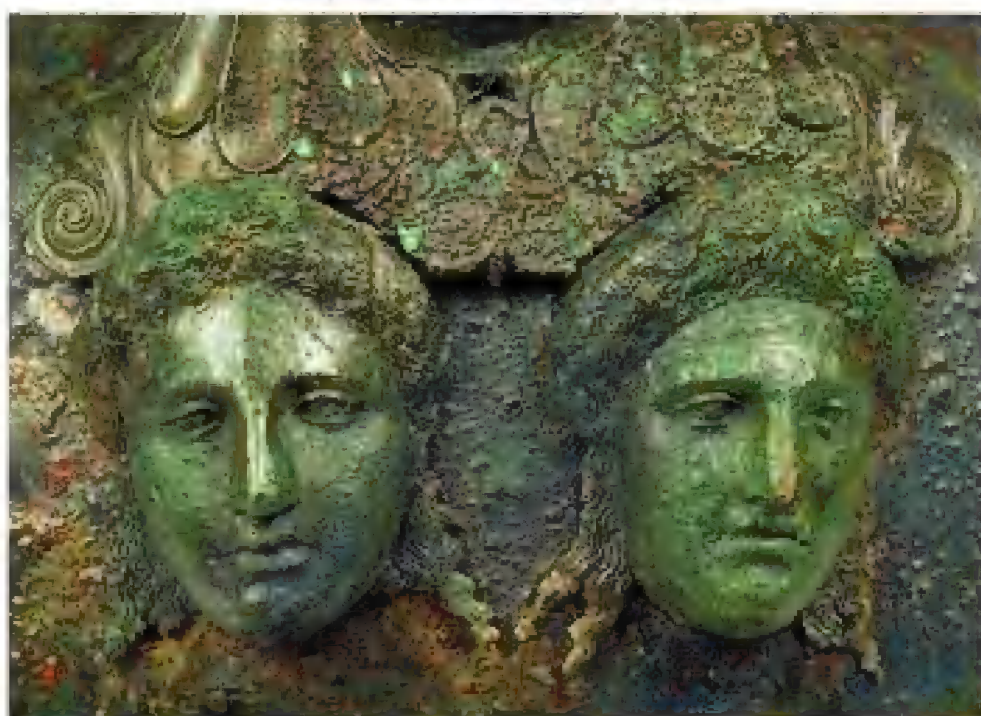
Gold wreath of ivy leaves. Symbol
of religion and power, it was worn
at public appearances, religious
ceremonies and feasts, and
accompanying its owner to the grave.
Crematorium of Sevim (Toumba Pappas,
Northern Pinar, mid-4th cent. bc).



Bronze Achaemenid vessel for mixing water and wine at symposiums or a kitchen stand. Cemetery of Saqqat (Taqabeh) Pappak, Northern Iran, 300 BC.



Masks embellish the space under the handles of the trunk.







Gold wreath of olive leaves. Wreath buried at Ayios Athanasios Thessaloniki, early 3rd cent. AD.

[Fig. 192] ABOVE: Silver ladle for pouring wine into glasses and silver strainer used for filtering and serving wine.

MIDDLE: Silver 'skyphos' used as wine glasses at symposia.

BELOW: Inside of a silver kalpis decorated with embossed motifs. Courtesy of Sevasti (Toumba Pappa), Northern Paphos, 300 BC.

Chest (Jarros) of wood faced with sheet silver, which contained the burned bones of a woman. The chest did not have a solely funerary function; it may also have been used to store valuable objects. An elaborate gold ring with a glass bezel was found in it. Grave record at Ayios Athanasios Thessaloniki, early 4th cent. BC.





— 195

Hydria (hydria), vessel used to carry water. Here it was used as an ash urn. The vertical handle is decorated with a winged Nike. Burial mound, cemetery of Aizova, 190-125 BC.



Gilt wreaths of myrtle. They consist of a gilt beech wreath with gilt beech leaves and gilt clay fruit. Fragile objects exclusively for mortuary use. Burial mound in the cemetery of Athens, 350-525 BC.



Bronze mirror, the cover of which is
decorated with a winged Eros. Rural
museum, cemetery of Athens, 1880-1280 BC







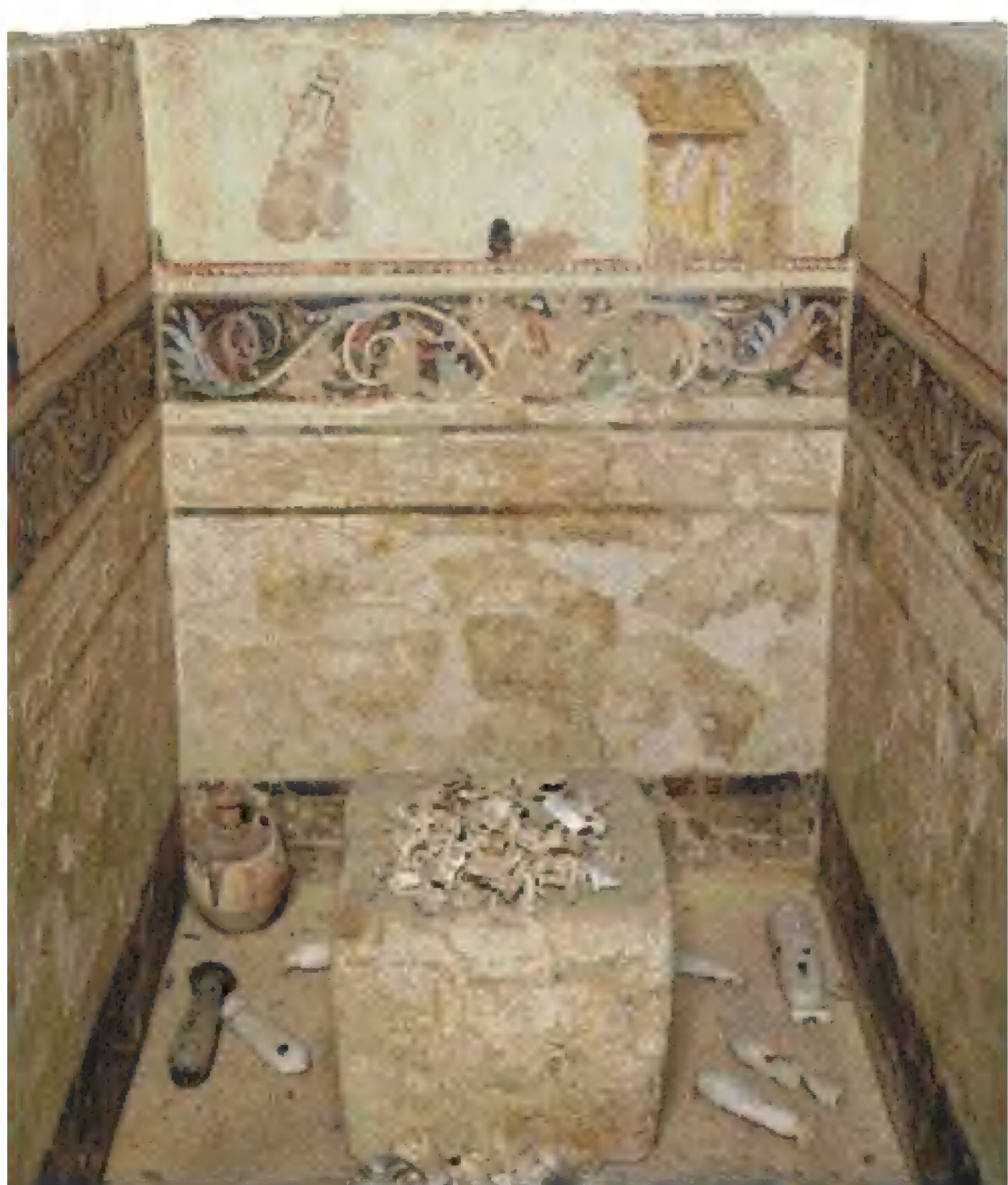
[Pg. 198] **ANCIENT:** Gilt terracotta *kylix*, a vessel used as a wine glass at symposia, and gilt *askamphora*, which contained aromatic oils. 481.04. Gold kaza-shaped clasp with Pegasus or a lion on the finial. They held the garment on the sleeve. Burial mound cemetery of Anicia, 350-125 BC.

[Pg. 199] Gilt clay plaques with the figures of a man or lion. Very possibly part of the decoration on a couch. Gilt clay discs bearing the bust of the goddess Athena. Very possibly ornaments sewn on clothing and used as buttons on the sleeves of a robe. Burial mound cemetery of Anicia, 350-325 BC.



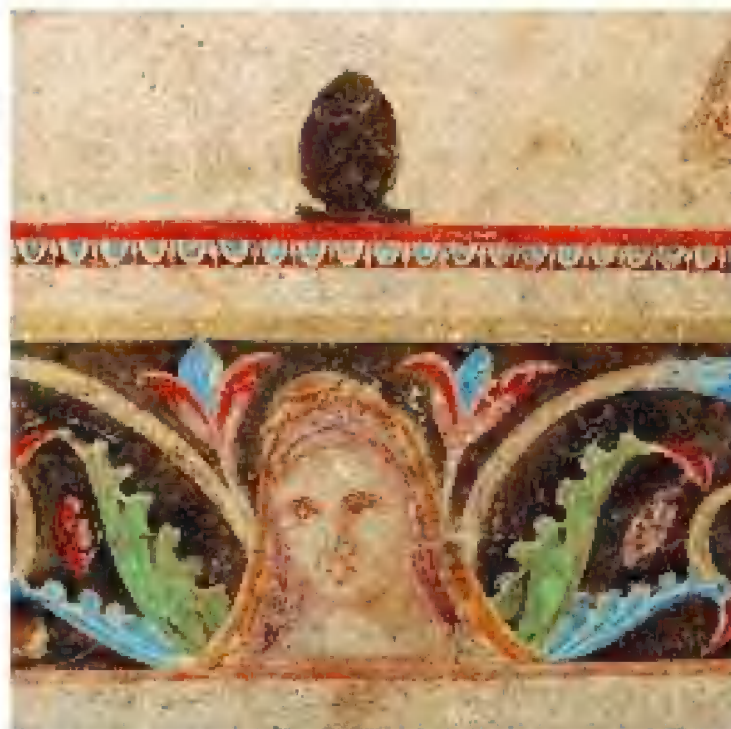
The bones of a young woman were placed in a wooden box in a constructed cube, together with those of her newborn infant. The painted decoration of the exterior evokes architectural features from the walls of a woman's room and objects from the woman's quarters (*gynaekeion*) that would have been hung on nails or placed on a shelf. Burial mound, cemetery of Anicia.







Detail of tomb interior
Decor with busts of
women and future
resurrection



[Pg. 202] The interior of the tomb. On top of and in front of the built-in bed are the bones of the dead woman and her infant. To the right and left are fallen stone and glass slabs. In the upper left corner is a clay amphora, while on the lower right can be seen the remains of a gilt wreath.

Detail of the painted decoration on
the upper frieze of the north boat of a
woman reminiscent of the terracotta
female heads of the era

Detail of the painted decoration on the upper frieze of the tomb representation of a bird







Details of the painted decoration on the upper fringe of the words representing objects from the gymnasium



Detail of the painted decoration on the tomb. On the upper frieze, objects from the *gynaikeion* appear to be hanging on the wall. On the lower frieze is the bust of a woman and foliate and floral decorations.





Bronze heated ironstone
Cinerary of Stavropole
Thessaloniki, late 5th cent. 10th



Bronze heated ironstone and
heated frying-pan vessel
Cinerary of Stavropole
Thessaloniki, late 5th cent. 10th



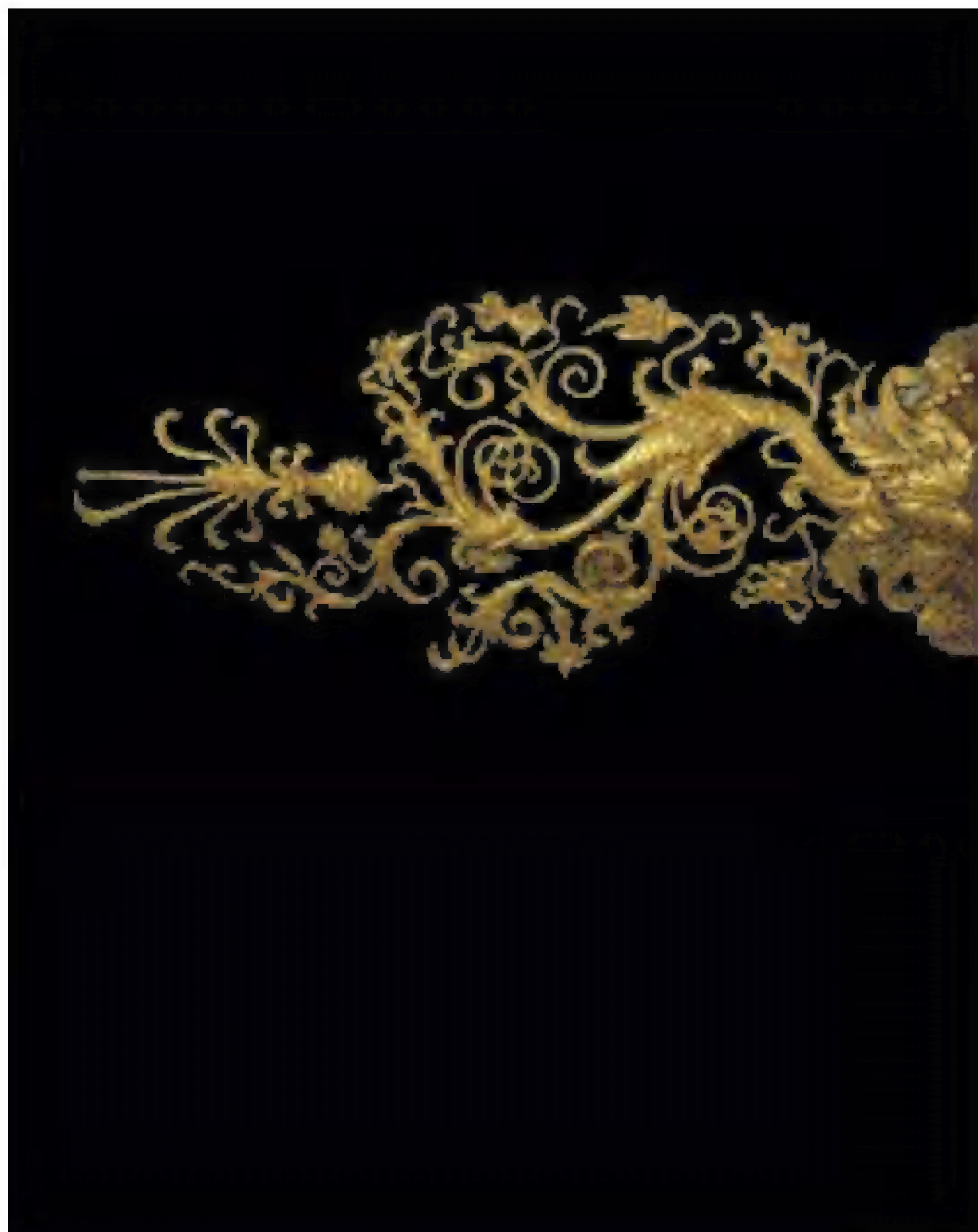


Wooden container for writing implements and inkwell. Cemetery of Stavropoli Theotokos, 325-390 AD



Silver chalice (wide glass) and silver silverware
openwork bottle. Cemetery of Stavropoli
Theotokos, 325-390 AD.







[Fig. 280-281] Superbly crafted gold
ornament with plant motifs. Applied to a
piece of ivory, perhaps from the decoration
of a small box. Cemetery of Stavropol'sk
Thousandth, 328-306 BC.





Gold branch of myrtle
Cemetery of Saginaw
Thessalonika, 325-300 BC.





[Pg. 214] A18053: Two gold sheeting pins characterised by club-like heads with flange deformation.
 BELOW: Gold apiculus with pyramidal heads and a central head in the shape of a pointed ampulla,
 with granulation. Cemetery of Sindos Thessaloniki, circa 500 BC.

[Pg. 215] A18054: Gold breast ornament consisting of plaques and grain-shaped pendants.
 BELOW: Gold chain made of multiple strands of gold wire in parallel double heads with double female.
 Cemetery of Sindos Thessaloniki, circa 510 BC.



Silver-plated stool. Its reconstruction was based on
 the form of the sheet silver that had covered the
 wooden legs and the horizontal iron sections of the
 initial object. Cemetery of Stavroupoli Thessaloniki,
 125-100 BC.



Kilt terracotta relief ornaments with
 pairs of warriors fighting. The Greeks
 are wearing a helmet, tunic, short
 skirt and chiton (chiton) that waves
 in the wind. Their adversaries (Persians
 or Amazons) are wearing a "Phrygian"
 cap, chiton with sleeves and trousers.
 They may have adorned the wooden
 couch on which the body of the dead
 person was burned. Century of
 Stenopolis (Stenopolis), 525-500 BC.



Two small painted glass amphorae for aromatic oils decorated with horizontal and wavy lines. Cemetery of Sinthia Thessalonike, circa 310 AD.



Bronze *kyndipos* (vessel for aromatic oils). Cemetery of Sinthia Thessalonike, circa 310 AD.



Amic kylix of the Drop type with floral decoration. Century of Siklos Thessaloniki, circa 510 BC.



Boeotian (?) black-figure hydria. Two couples are depicted, flanked by a man and a woman to the left and right respectively. The women in the middle are holding a wreath. Century of Siklos Thessaloniki, circa 510 BC.





Gold necklace consisting of two rows of twisted wire ending in two cylinders decorated with embossed gorgon heads. Cemetery of Sindos Thessaloniki, circa 510 BC.



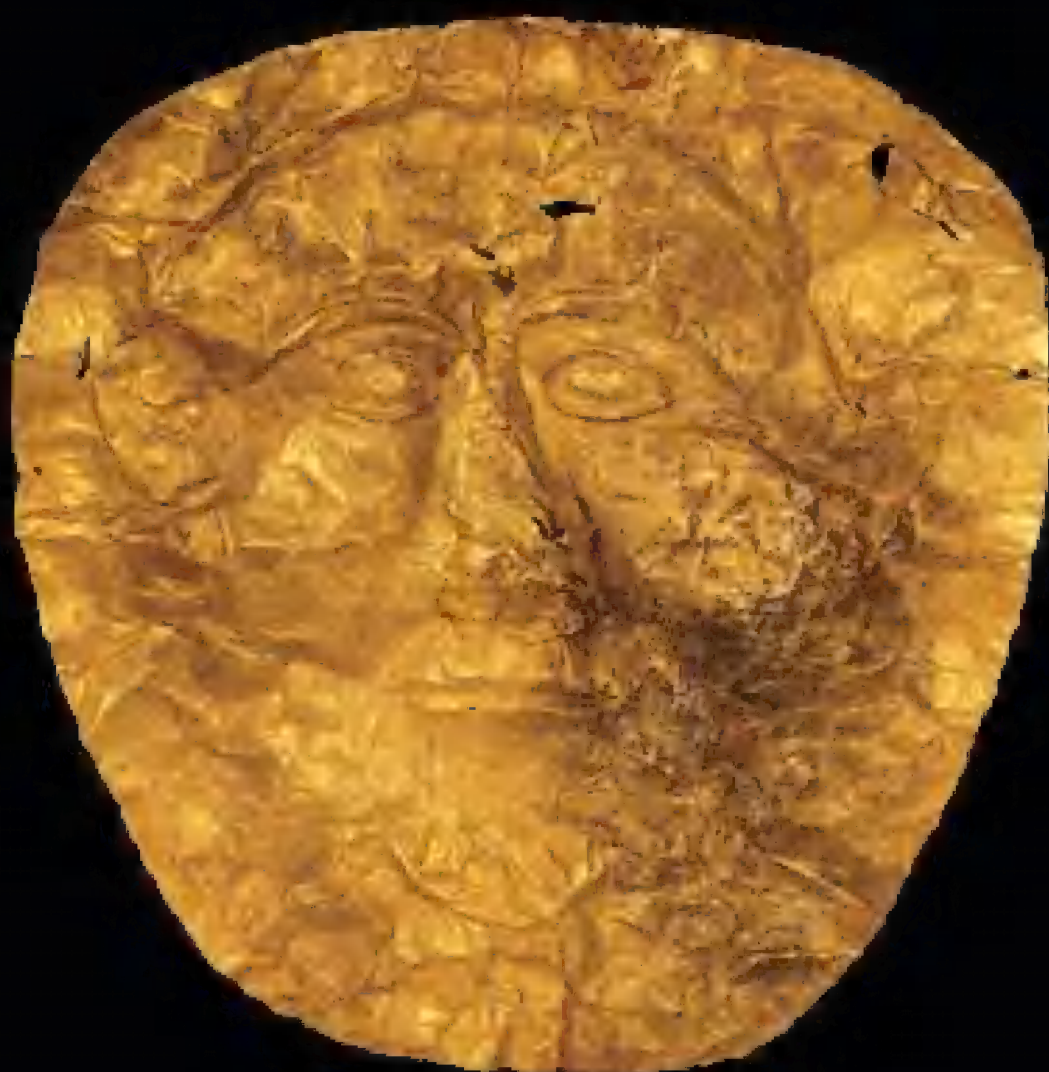
Gold head coverings with floral decoration. Cemetery of Sindos Thessaloniki, circa 510 BC.



Gold necklace consisting of four pyramid-shaped pendants and one larger pendant in the shape of a pointed vessel. 4000/41: pyramid-shaped gold pendant. Cemetery of Sindos Thessaloniki, circa 510 BC.



Pair of silver rings with rock crystal pendants. Cemetery of Sindos Thessaloniki, circa 510 BC.





Bars of sheet gold in three parts, decorated with embossed double lineal. Cemetery of Sindos, Thessaloniki, circa 510 BC



Gold horseshoe-shaped clasps decorated with rosettes at the ends of the bow. Cemetery of Sindos, Thessaloniki, circa 510 BC



Silver bracelets with oval/round finials. Cemetery of Sindos, Thessaloniki, circa 510 BC



Iron replicas of chair and traped table. They belong to the category of utensils (together with the carts) that were deemed essential for the dead person's passage into the next life. Cemetery of Sincov Thessalonica, circa 510 AD.



Iron replica of a four-wheeled cart. Cemetery of Sincov Thessalonica, circa 510 AD.

Habonim gold bracelet with animal head finials. Cemetery of European Kibbutz, late 4th-early 3rd cent. BC.



226

Gold wreath of oak leaves with a Heracles knot in the center. Cemetery of Cassandra Chalcedon, 3rd cent. BC.

[Figs. 228-229] Gold wreath of olive leaves with semi-precious stones set in a Heracles knot in the center. Cemetery of Cassandra Chalcedon, 3rd cent. BC.













[Pgs. 230-231] Gold wreath of olive leaves, Cemetery of Therapsis Kifiss, late 4th-early 3rd cent. BC, and gold band clasped with relief palmette decoration, Cemetery of Cassandria Chalkidice, 3rd cent. BC.



Gold earrings with
monies and a seated
figure of Nike with open
wings. Cemetery of
Cassandria Chalkidice,
3rd-2nd cent. BC.

[Pg. 232] ABOVE: Gold rings. SOURCE: Gold earrings with lion's head. BELOW: Gold bracelets with snake head and tail finials. Cemetery of Cassandria Chalkidice, 3rd-2nd cent. BC.



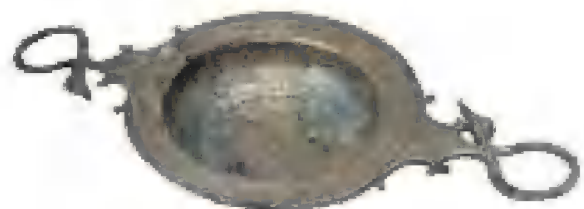
Gold diadems, replicas
of originals. Cemetery of
Caumadrin Chaleksee,
3rd-5th cenn. BC.

"Diad" of six coins. Consists of one gold stater and
four silver Alexander III tetradrachms and a silver
Athenian tetradrachm. Cemetery of Caumadrin
Chaleksee, date concerned 384 BC.

"Diad" of thirty silver coins. Consists of eight silver
tetradrachms and twenty silver Alexander III drachmas,
as well as two silver Lysimachus drachmas. Cemetery of
Caumadrin Chaleksee, date concerned 284 BC.



Silver spoon, silver bottle
for drinking wine from
a large container, silver
strainer. Cemetery of
Caumadrin Chaleksee,
3rd-2nd cenn. BC.





Urns of bronze with volute handles terminating in high relief heads of aquatic birds. University of Denver Thesaurus.
long 4th cent. AD.



Bronze *amphora*-type wine vessel. At the base of the handle on one side is a lion's head spout, and at the base of the handle on the other side is the face of a Pegasus-like. Cemetery of Derwent Thembeloni, late 4th cent. BC.



Brass almsi. The high handle ends in a plaque with tendrils and a lotus blossom. Cemetery of Duvren Thaisakanki, late 4th cent. BC.





Bronze lamp (portable
light) on a tripod base.
The perforated body
is decorated with an
incised geometric
design. Cemetery of
Derwent (Thrusfield).
1st-4th cent. AD.

Blue glass alabastra decorated with white and yellow threads of glass. Cemetery of Derwent Thessalonika, late 4th cent. BC.



240 —

Gold wreath of myrtle. Cemetery of Pessera
Thessalonika, late 4th cent. BC.





Symposium vessel. Silver kantharos. Cemetery of Derwent Thessaloniki, late 4th cent. BC.



Silver askos (perfume container for anointing body). Cemetery of Derwent Thessaloniki, late 4th cent. BC.



Symposium vessels. Silver alabastron with gilt details and silver "skyphos". Cemetery of Derwent Thessaloniki, late 4th cent. BC.

Symposium vessels. Silver plate with gilt details, silver kylix, silver skyphos (small table vessels). Cemetery of Derwent Thessaloniki, late 4th cent. BC.



Symposium vessels. Silver skyphos with gilt details, silver kylix with a Medusa head on the bottom. Cemetery of Derwent Thessaloniki, late 4th cent. BC.



Dervise amphora with lid,
 vessel related to carrying
 wine. Faces of Medusa
 adorn the space under
 the handles. Treasury
 of Derveni Thesaurion,
 late 4th ceph. 161



Bronze myrmalechis and lekukha (gordhara
arnika). Cemetery of Derwent Thesaurorchi,
late 4th cent. BC.



244

Deep bronze plate for everyday use. Bronze funnel (used for the filtering of wine). Cemetery of Derwent Thesaurorchi,
late 4th cent. BC.



Bevere lydie with handle
terminating in a gourd head,
related to the serving of
wine. Cemetery of Derwent
Thessalonika, late 4th cent. BC.

Beverage lytia, Cemetery of Derwent Thessalonika, late 4th cent. BC.



Bronze buckets, vessels related to the carrying, mixing and serving of wine. Cemetery of Keram Thessalonike, late 4th cent. BC



246 ←

Bronze plate with handle, used for washing hands at symposia. Cemetery of Keram Thessalonike, late 4th cent. BC



Bronze four-handled vessel related to the consumption of wine. Cemetery of Derveni Thessaloniki, late 4th cent. BC



The same four-handled vessel seen from below

Detail of decoration on the ewer/keel with the face of Medusa under the handle.



248

Bronze metal ewer/keel, used in the serving of wine. Cemetery of Deriyon Thessaloniki, late 4th cent. BC.





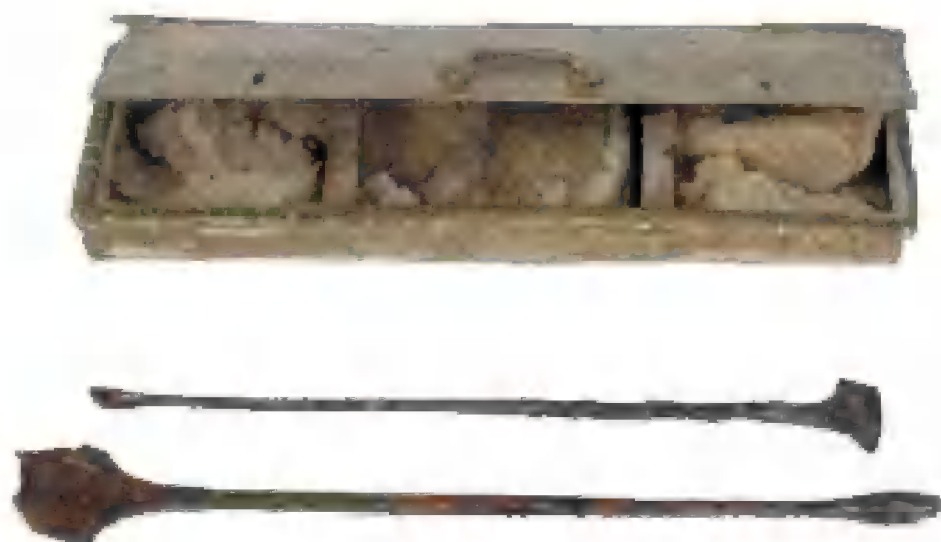
Brass Argentea with goat's heads under the handles. A vessel related to serving wine. Cemetery of Derwent Thoresbrough, late 4th cent. AD.





Decorative silver discs with the right-pointed Maatkhman star.
 Very possibly clothing ornaments. Cemetery of Derwent
 Thewakimiki, late 4th cent. BC.





Bronze cremation container with ivory spatulas for the application of colour.
Cemetery of Derzheni, Thracian Bulgaria, late 4th cent. BC.



Bronze fibula pot for everyday use. Cemetery of Derzheni, Thracian Bulgaria, late 4th cent. BC.



Small metal vessels, vessels used in carrying and serving wine.
Cemetery of Dervent Thessaloniki, late 4th cent. BC.



Large metal vessel, pot for everyday use Cemetery of Dervent Thessaloniki, late 4th cent. BC.





Stone salsaria (salsaria arctica) Cemetery of Derwent Throatlands, late 4th cent. BC.



Multi-coloured glass *psomi* (game pieces) from a board game comparable to today's backgammon. Pieces of sheet iron and bronze hinges, perhaps parts of the board on which the game was played. Cemetery of Gervasi Thessaloniki, 142 AD, inv. 48.



Silver bowl (wine cup) with gilt details. The bottom is decorated with the head of a Silenus. Cemetery of Ezerovo, Thracianopolis, late 4th cent. BC.





Silver gilt female face, decorative element from a headdress. Cemetery of Tavym Tshendaishin, late 4th cca. BC



Grave object. *Pantrachalis* (neck protection) of gilt bronze flakes sewn onto leather (reconstruction). Cemetery of Derwent Thesaloniki, late 4th cent. BC.



Booster pectoral (skin protector). Cemetery of Derwent Thesaloniki, late 4th cent. BC.

[Fig. 261] Gold necklace with amphora-shaped beads. Pair of gold clasps to hold garment. One end is decorated with a lion's head and the other with a head of Pegasus. Cemetery of Derwent Thesaloniki, late 4th cent. BC.







Goldsmith of myrtle sprigs
Cemetery of Berlin
Therapeutic, 1844, 1845, 1846



Gold necklace with a braided chain and spear-shaped beads.
Courtesy of Derweni Theodoridou, late 4th cent. BC



Gold rings. The ring on the left bears the inscription (p/ada-*asa*)/1, 1310 as Klatuk. The middle one has a round, semi-precious ringstone in the shape of a scarab. The right-hand one has a semi-precious stone with illegible inscription, and a loop of twisted wire terminating in a lion's foot. Treasury of Derwent Thesaurists, late 4th cent. 18.







Gold wreath of olive leaves: Cemetery of Late Thessaloniki, early 1st cent. AD



Gold diadem found on the head of a dead woman. The lavish plate decoration consists of spirals, oak leaves and five-petal flowers. In the centre, on a Hercules knot and flanked by oak leaves, is an applique female head, perhaps Agathodite Arima. Courtesy of Late Therapsanth, early 1st century AD.



Gold earrings with
bulls' heads and
acorns. Cemetery
of Late Thessaloniki,
early 3rd cent. AD.



Gold clasp with
chain to secure
clothing. Cemetery
of Late Thessaloniki,
early 3rd cent. AD.





Gold diadem consisting of eight lily-shaped sections that are embellished with acanthus leaves, scrolls and palmettes. In the centre, a Hercules knot is formed, on which stands a winged Eros holding doves. Cemetery of Sdefa Thessalonika, 320-360 AD.



Gold earrings with lion's head.
Cemetery of Leio Thessalonika,
early cent. 4C.



Gold wreath of olive leaves. Cemetery of Sdefa Thessalonika, 320-360 AD.



Bow-shaped gold clasps with lion's heads and papyrus to secure clothing to the sleeves. Cemetery of Sodes, Thessalonika, 120-300 BC.



Gold clay bunch of grapes, perhaps part of a wreath. Cemetery of Sodes, Thessalonika, 120-300 BC.



Necklace with gilt clay beads. Cemetery of Sodes, Thessalonika, 120-300 BC.

Gold base relief with Demeter as Eleusis holding a torch. From the decoration on a wooden casket. Cemetery of Sodes, Thessalonika, 320-300 BC.





Clay discs with Gorgon's head, head of Athena and the eight-spoked wheel (found in decorative fabrics, Cemetery of Sotia Thessalonica, 530-600 AD)



Clay bunches of grapes intended to decorate fabrics. Cemetery of Sedes Thessaloniki, 120-300 BC.





*Clay pyxis (jewel box) and
lid decorated with gold
necklaces. Cemetery of Scales
Thessalonika, 120-300 BC.*



[Fig. 276] ABOVE: Sheet gold with relief plant decoration. Mouthpiece
of the dead (epithimion). Cemetery of Thessalonika, 120-300 BC.
MIDDLE: Hammered sheet gold mouthpieces of the dead, bearing
repeated plant decoration. Cemetery of Ayia Paraskevi and Thessalonika,
late 4th cent. BC. BELOW: Gold bowl-devising a leaflet of iron
cypress. Bears repeated braided decoration. Cemetery of Stavroupoli
Thessalonika, 325-500 BC.



The Derwent Krater

The Derwent krater is one of the most significant artefacts to have been preserved from antiquity. It was found in Grave B, an one of the six large and richly endowed red graves discovered early in 1962 at the 9th kilometre of the National Road from Thessaloniki to Langada. Also found in this grave were fragments of a burnt papyrus, the text of which has not yet been definitively published.

The obverse of the vessel bears a representation of Dionysus and Ariadne and to their right is a maenad with a child over her shoulder. Under the right handle there is a figure, probably Pantheus and under the left handle are two dancing maenads. The reverse side depicts other maenads dancing, with a Silenus observing them. Around the bottom of the krater is an animal hunt, while the upper band depicts twelve animals, both wild and domestic. On the ova of the foot mouldings, which together with flowers, decorate the lip of the krater, there is an inscription in the Thessalic dialect: *ἐγὼ κρατὶς ἀνὴρ ἀπογοῶν ἀπὸ Λαρίσας* which means "I am the krater of Axion son of Anagoraios from Larissa". The centres of the volutes are decorated with portraits of Hercules (or perhaps that of Archelous), Hades and (perhaps) Dionysos. There are four added ear stamps on the shoulder of the krater: Dionysus and a maenad on the obverse and a Satyr with a maenad on the reverse side.

The images on the vessel allude to the divine drama comprising two parts: discomberment and resurrection – sacred wedding. It is directly related to Euripides' *Bacchae*.

According to the experts, the large quantity of tin in the bronze alloy is what gives the krater its golden colour.

On the mouth of the krater is a lid that served as a strainer, since kraters were used in *symposia* in mix wine with water. However, it should be noted that this particular vessel seems never to have been used as a krater but only as an urn for ashes.

One has the impression that this work is unique not only in the technique art of embossing metal but also among all other well-known significant works from ca. 530-520 BC. There is nothing to compare it with, so trying to classify this masterpiece is not possible at this time; we must wait to see if we find similar objects in the future. It is very rare to find such a composite and inclusive view on the subject of life and death in a single work of art. This view arises from the subject matter shaped by Dionysian worship, beyond the limits of discourse.¹²

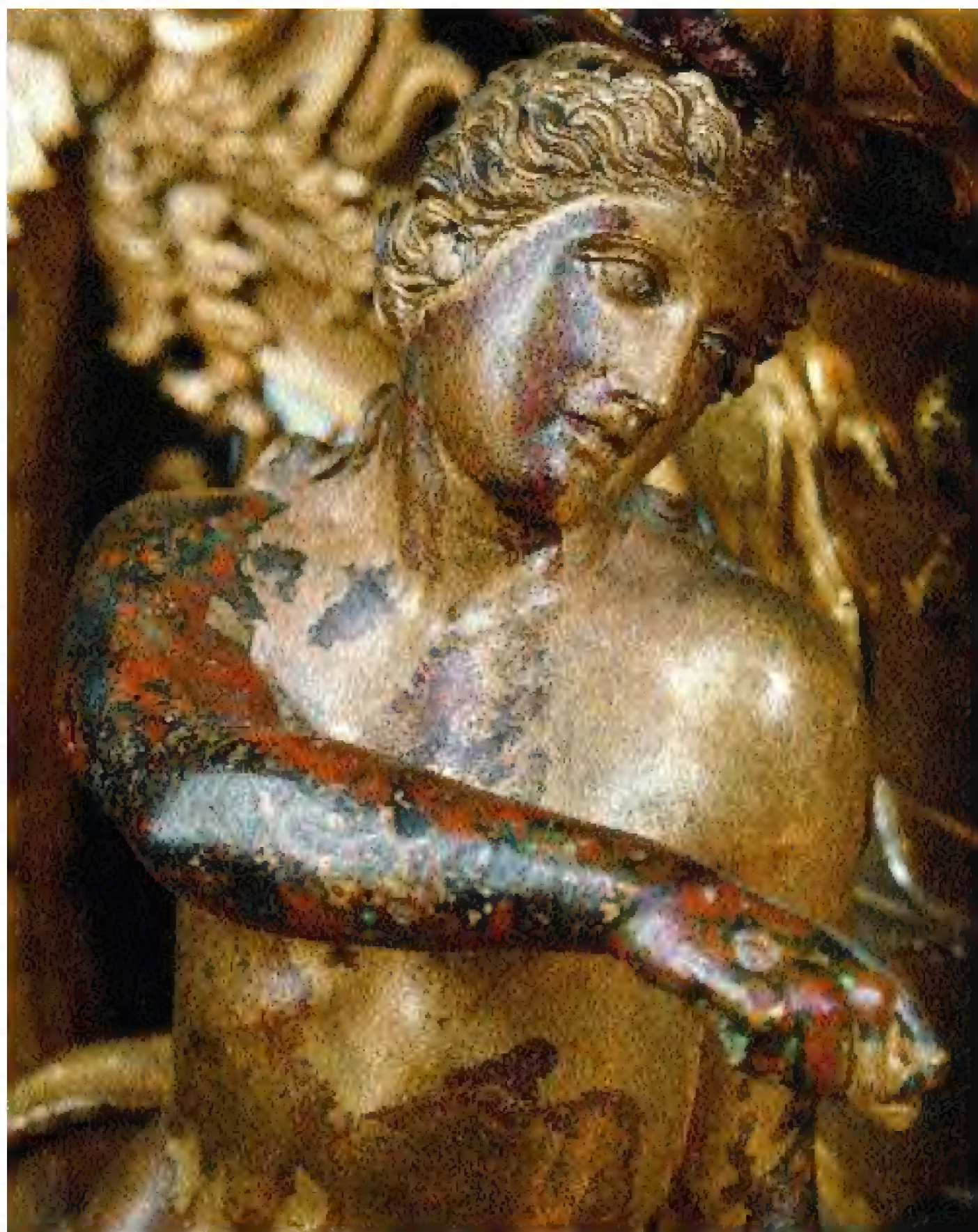
Bronze Krater, Tomb B, Derwent (Thessaloniki, 530-520 BC). Obverse of the krater. The sacred wedding of Ariadne and Dionysus in the main vase; of the related composition on the main body of the vessel; on the shoulder are the two figures of Dionysus and a sleeping maenad.

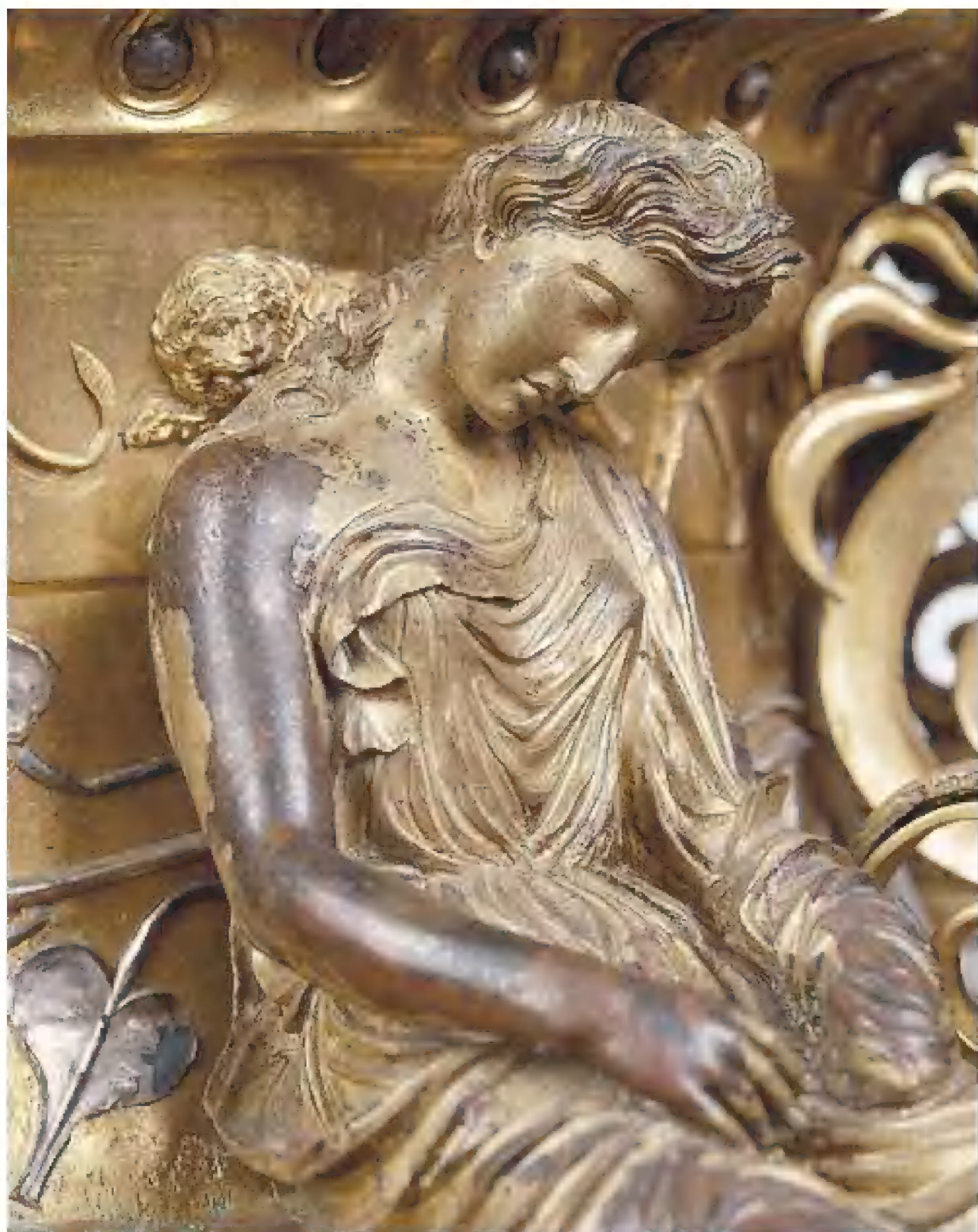


Obverse of leather detail
of the east figure of the
young Dionysus. He has
raised hand the god was
holding a thyrsus, which
has been lost.

(Fig. 282-283) Sleeping maenad

Obverse of leather
detail of the east
figure of Dionysus
and the volute
handle which is
adorned with lush
plant motifs and
by the face of
a female god,
perhaps Aphrodite











[Figs. 284-285] *Uterine of basket: detail of the relief decoration on the neck of the basket. On the middle band a lion is carrying the carcass of a deer. On the bottom band are dry leaves, while on the upper band is a richly variegated *Lacuna symplectura*.*



Reverse of krater.

Detail of the upper part of the krater. The neck is decorated by a relief frieze of wild animals on the upper part; below are silver-plated branches of ivy. The lip is embellished with a Lesbian and Ionic capital and with a delicate arabesque on the top. The handles bear rich foliate motifs covering the space between the handles and the body of the pot, while faces of Maenads have been placed on the eyes of the volutes.

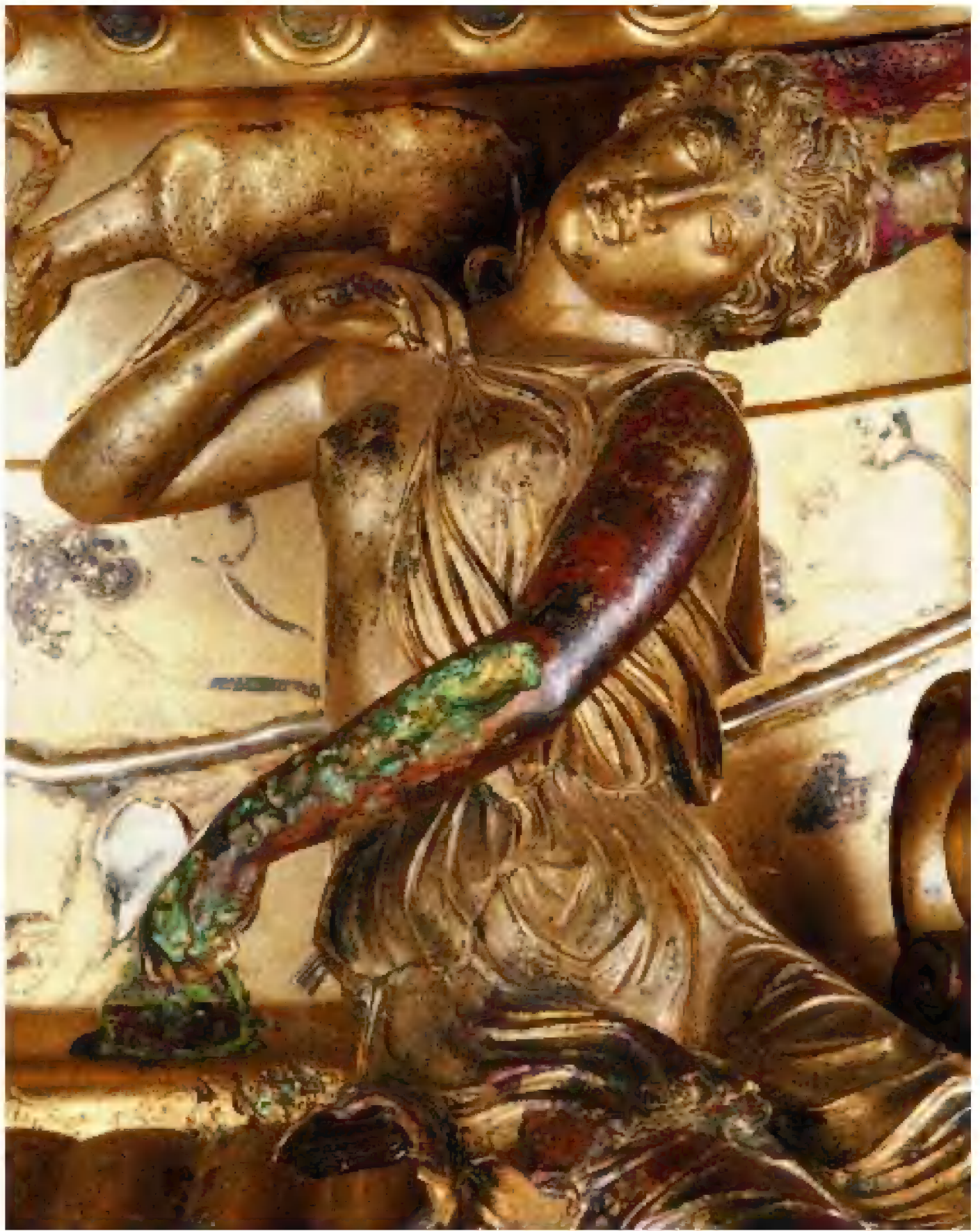
On the following pages: Reverse of krater: Detail of the cast figure of the Satyr on the shoulder of the vessel who has fallen into a drunken sleep holding an aulos full of wine, and the cast figure of a maenad in ecstasy.











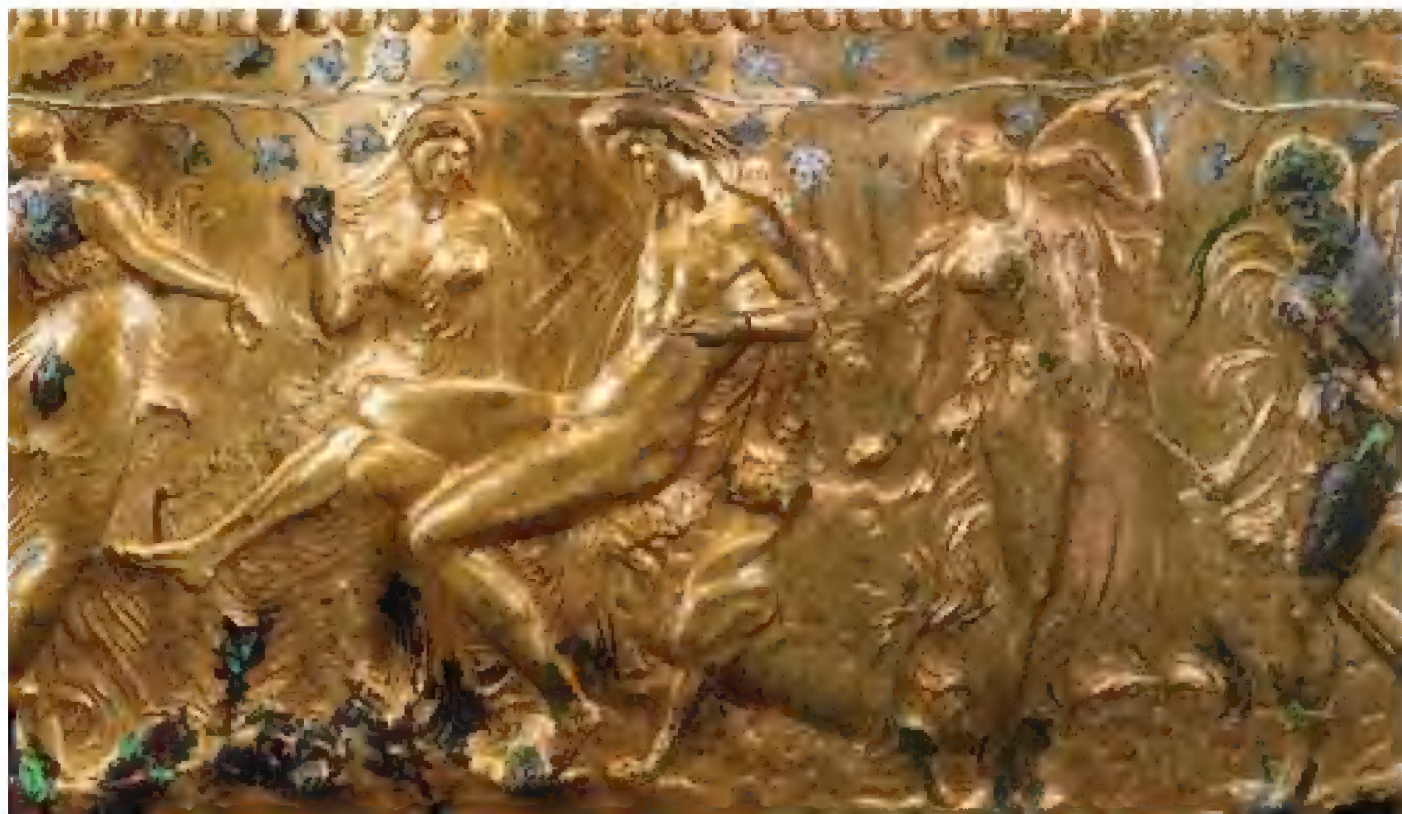
Reverse of knob: Detail of the cast figure of the masked syag on the shoulder of the knob in a position of ecstasy. The stamper-type lid indicates its function of mixing wine and water in symposia. On opposite page: detail of the side view of the knob handle flanked by the bodies of snakes; there are foliate decorations on the central fluting.







Main body of the frieze. The relief composition on the left a Silenus watches the organic dance of the young maenads, one of whom is whirling around, while a second is ready to collapse but is held by a third. The dance is being watched in ecstasy by another two maenads, who are holding a skin-goat that they will tear apart. Dionysus and Ariadne, the main figures, are seated at their sacred wedding. Behind the figure of Dionysus another maenad is dancing, holding the leg of a child hanging down her back in the right. Pentheus advances to the rhythm of the dance.



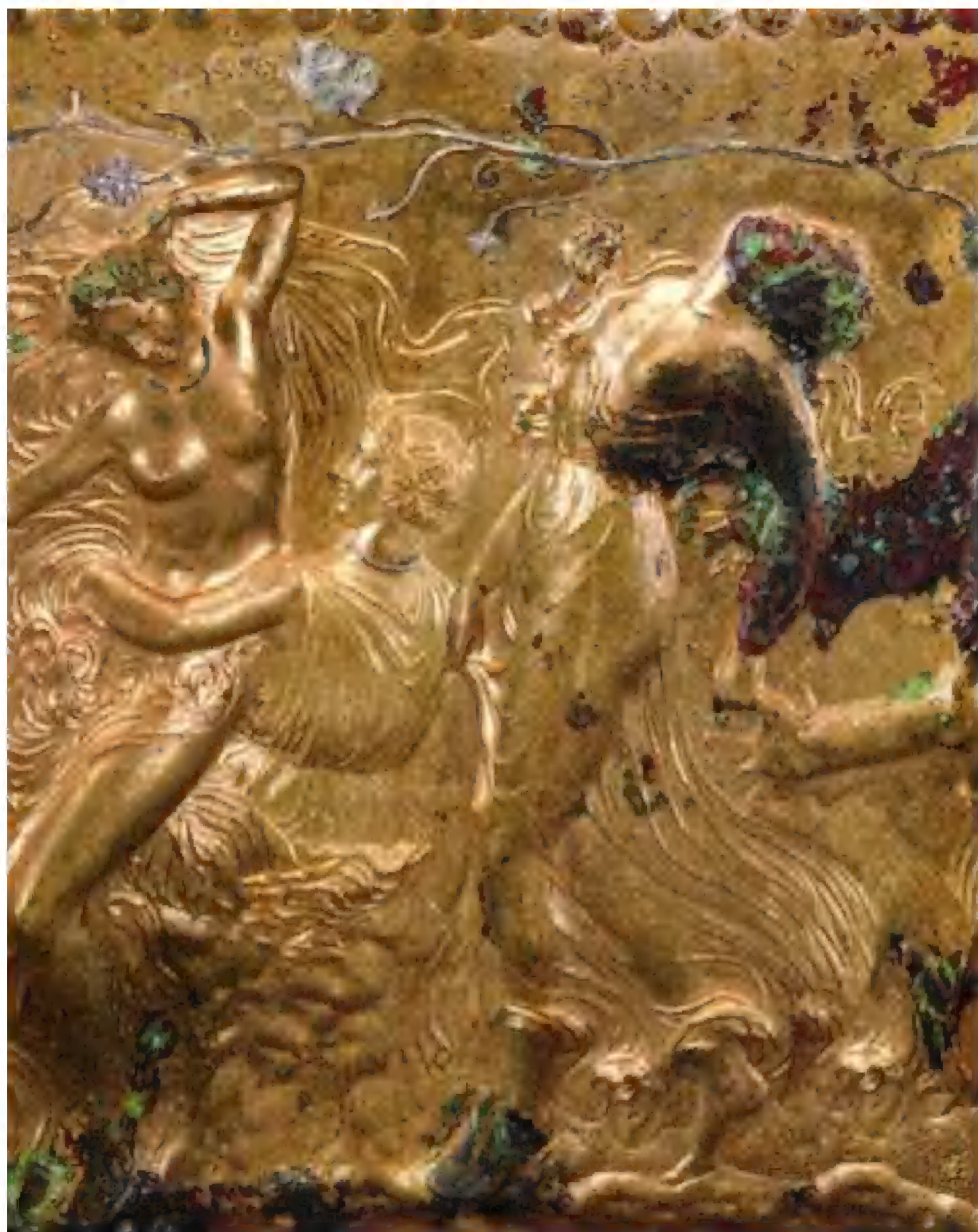
On the following pages:
 Details of the Semele and maenads, the swirling maenad,
 the dancing maenad holding the leg of a child who is
 hanging down her back, the maenad with knees buckling
 from exhaustion due to the dance who is being held by
 another seated, older maenad to keep her from falling,
 and the maenad who are occasionally carrying a she-goat
 that they will later tear apart. The bridal couple Dionysus
 and Ariadne appear surprisingly serene and blissful,
 in contrast to the organic atmosphere of the dance
 around them. Pantheus follows who, dressed as
 a hunter, is advancing to the rhythm of the dance.





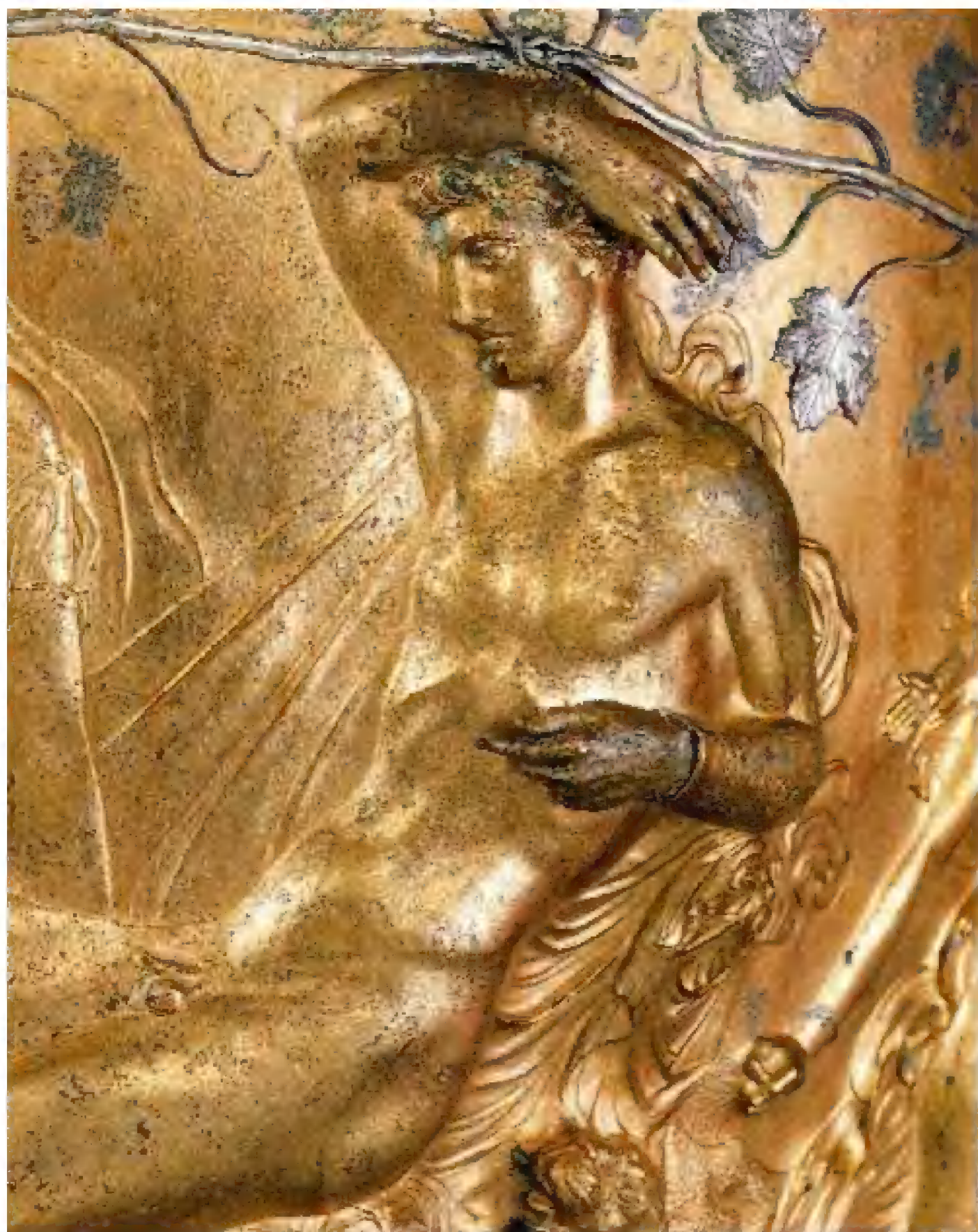


















The Derveni Papyrus

Papyrus are known to have survived mainly in Egypt where the climatic and soil conditions are favourable. The Derveni papyrus survived because it was burnt when the deceased was cremated (grave A). Cited below is a text by Professor Kyriakos Tsamiranoğlu who studied the papyrus, as well as excerpts from the papyrus translated by the professor.¹⁹

"The papyrus was found burnt in the remains of a funerary fire on the floor of Grave A in Eleveon. It was burnt with the deceased, possibly for religious reasons. The ground moisture in Greece usually does not permit papyrus to be well preserved. Thus, although tens of thousands of Greek papyri have been found in Egypt and the Near East, none have ever been found in Greece. The Derveni papyrus is the only one extant in Greece and has been preserved because the fact that it was burnt prevented it from decomposing. It was written approximately in the third quarter of the 4th century BC; thus makes it contemporary or slightly older than the oldest Greek papyri found in Egypt and it must be older than the actual burial. Of the hundreds of small and larger pieces of the papyrus found, it has been possible to reassemble a text in 26 columns, of which only the upper part survives.

"The text begins with a description of funerary rites and expression of eschatological beliefs and then continues with a prose philosophical/allegorical note on a poem about the genealogy of the gods, written in dactylic hexameter which the ancients attributed to the mythical poet Orpheus.

"The unknown writer seems to have produced this work at the end of the 5th century BC. The language he uses has many Ionian elements but this does not necessarily prove that he was of Ionic descent because in antiquity the Ionian dialect was the formal language for academic prose, irrespective of the descent of the writer. It can with certainty be included in the oeuvre of the Ionian philosophers and indeed it includes an excerpt from the work of the philosopher Heraclitus of Ephesus. The writer was an advocate of the theory of nature devised by the philosopher Anaxagoras of Clazomenae who lived and worked in 5th century BC Athens, but he also diverges from Anaxagorean teachings.

"The scholars studying the papyrus have attempted to attribute this work to various writers who are not very well known today (Metrodorus of Lampsacus, Epigenes, Sphaerobolus of Thasos, Diogenes of Apollonia), but the most probable author seems to have been the Athenian poet Euthyphrus, a contemporary of Socrates, known to us through Plato. In any event, we do not have the entire text of the book which must have comprised more than one papyrus scroll, but these are not extant."

COLUMN XXII All [th]us were named in the same way, as well as they could be, knowing man's nature; that is, that they do not all have the same nature and neither do they all want the same things. When they feel themselves in a position of strength, they say whatever comes into their minds, whatever they want, never the same, out of greed and out of ignorance. Ge [Earth], Meter [mother], Rhea and Hera are the same. She was named Ge out of convention – Ge or Gaia depending on one's dialect – and Mother

because everything is born from her. And she was named Demeter, just as Ge Meter, one of the two names because they were the same. It is also said in the Hymns:

Demeter Rhai Meter Rhetai Deio

Because she is also named Deio, as she was ravaged during childhood. And it will become clear, that according to the myths, she p[ro]ves her pedigree. And Rhai because many and [all sorts] of living things flowed from her -- Rhai and [Rhaii] depending on one's dialect. And [the] is from [...

COLUMN XVII ... existed before it was named. Then it was named. Because the air existed before contemporary beings were created and will always be. Because it was not born, but existed. And why was it named air was made clear above. It was believed, however, to have been born when Zeus was named, as if it did not exist previously. And he said that it (the air) will be the "last" when Zeus was named and this continues to be its name, until the contemporary beings were formed in the same condition, in which they were suspended in older beings. And [it is clear] that the beings became such because of this, and that since they become thus [they remain] within him. This is made evident in the fol[lowing] words:

Zeus is the head, Zeus is the middle, and from Zeus comes everything!

[By the word] "head" he says enigmatically [that all beings] [have air] up to their heads, [because he] is the beginning of their comp[osition] ... to be composed ...

COLUMN XXV and brightness. The beings however from which the moon was made are the whitest of all, they are distributed with the same logic but they are not warm. And there are other beings more who hover in the air remote from each other but in the daytime they are invisible as they are vanquished by the sun's light while at night, one can see that they exist, but they are vanquished because of their small size. And each of them hovers of necessity in such a way that they cannot be joined together. Because otherwise, those that have the same traits would be gathered together with those that compose the sun. He was made such and as large as described in the beginning of the book. What follows, he puts before him as a shield because he does not want all to become aware. This is evident in the following verse:

But when the mind of Zeus conceived all





THESSALONIKI: THE EARLY CENTURIES

The Hellenistic and Roman Periods

A COMPREHENSIVE guide was recently published about the city and its outlying areas²⁸ in which the reader can find information on both recent and older research. Preparations are also underway to present a synthesis of the entire rescue excavation work that took place in the city before and after World War II. From this synthesis (particularly a broader one with greater depth in the future or with partial publications), one will be able to see clearly the extent of the destruction, particularly in the historical center of the city, during the post-war decades of reconstruction as well as the total of the ancient urban issues and the findings both inside and outside the city walls, cemeteries etc.

The place as it existed in the past will become perceptible as a whole and not as a collection of archaeological sites (Forum, Theodotiro Square, the Palace of Galerius) which for various reasons have remained undeveloped. However significant these locations may be. The *Alt an Amigoneion* Square in which the foundations of an Archais temple were recently dug up must be added to the above group. Thus the exhibits in this section were taken from these sites and from the rescue excavations carried out in modern construction sites and in the western and eastern cemeteries of the city, and from random findings from past decades, before and after liberation in 1912.

The only monuments that have survived from the Hellenistic period are very few sections of the walls, most of an important public bath complex on the south eastern corner of the ancient Agora archaeological site and a few Macedonian tombs, inside and outside the city walls. Of the latter, the sites that can be visited are the tomb of the *agnatones* in the *Vinikas* area of Thessaloniki, which has an exhibition, and the tomb in *Agios Athanasios* in community due west of the industrial zone) whose wall paintings (symposium and others) are among the superb Macedonian works which have survived and confirm remarks in ancient written sources. These paintings, I believe, testify to an artistic tradition different from that of palaces and one that is more robust, direct and popular.

Another tradition can, perhaps, be seen in the burial couches of the Macedonian graves in *Pelidain, Chalkidike*. This "designer" tradition stands in contrast to the "painterly" tradition of Vergina. The design has an intensity similar to that of the masterpieces of Attic pottery painting and, perhaps, to that of "The birth of Persephone" in Vergina.²⁹

²⁸ *Μακεδονία, Αρχαία Θεσσαλονίκη* (Thessaloniki, Ancient Macedonia), Thessaloniki, 1987.

²⁹ *Μακεδονία, Αρχαία Θεσσαλονίκη* (Thessaloniki, Ancient Macedonia), Thessaloniki, 1987.

Thessalonika was established by Cassander in 315 BC on what is perhaps one of the choicest sites in southeastern Europe, as the ensuing centuries up to our days have shown. The excavations at the Dioikitirio, in front of the modern Ministry of Macedonia and Thrace, indicate that the administrative centre of the city has been located on the same site since its establishment. The best-known shrine in the city is that of Sarapis (Sarapeion), at the beginning of Dioikitirio Street (Vardari district). It was excavated mainly in 1948 and was then covered over or destroyed because of the reconstruction. Fortunately, a large number of findings were saved which shed light on the cult of this Egyptian god. There must have been other shrines to Eastern gods in Thessalonika and, of course, sanctuaries dedicated to the Olympian gods if one takes into account the large number of shrines and the variety of their typology.



Macedonian porch at *Firides Thessalonika*: the facade of the temple and part of the nearby exhibition area.

The Forum, built on the site of its mid-Hellenistic predecessor, contained a baths complex, built in the mid 2nd century AD, under Hadrian. The Odeum was built at the same time and numerous additions were made later; today, renovated, it has hosted many events. The so-called Cryptoporticus (Hidden Stoa), situated along the southern side of the archaeological site, has also hosted many events and archaeological exhibitions. To the north and south of the Forum there were other public buildings. The south side, which extends to Egnatia Street, has not been excavated at all, while the north side, based on information derived from rescue excavations, could have been a library in one view, or a place where emperors worshipped, in another.

Aerial view of the Ancient Agora Thessaloniki: the east wing can be distinguished in which is the odeum, the square and the south wing with the Cryptoporticus (Hidden Stoa).





South of the baths complex was the "House of the Idols". It is believed that the site belonged to a complex comprising baths and a palaestra, part of which must have been the complex that survives today on Egnatia Street next to the Paradosis Baths. It is to this complex that the carved piers known as Las Encantadas (the Enchanted Ones) belonged; they have been in the Louvre since 1864. They depict basic figures of the Dionysian cycle (Ariadne, Dionysus, Ariadne, Marnadi), as well as Nike, Aura, Dimseuros, Ganymede.





The Octagon of the palace of Valentin, aerial photograph (Pavlovsk Square)



Capital of false pilaster with the figure of Hygieia. It was part of the decoration in the main hall of the Octagon and crowned a pier-shaped protrusion in the wall. Early 4th cent. BC.



Capital of a false pilaster in the form of a Cubeteron. Part of the decoration in the main hall of the Octagon and crowned a pier-shaped protrusion of the wall. Early 4th cent. BC.



Statue of a young water-bearer.
A youth is portrayed with an
amphora on his shoulder which,
with the help of a pipe, operated
as a fountain. Thessaly, 4th
and 3rd cent. B.C.

An excavation of the entire area between Philappou Street and Egnatia, despite its recent disaster, would be an event of exceptional significance for Thessalonika (as long as all the necessary prerequisites existed). It would be a gesture of courtesy to the city's past, albeit belated. Such a gesture has started in a way with the work on the Forum and in the Palace of Galerius (Second and Third Community Support Framework).

The last work in the ambitious construction programme undertaken by Galerius (one of the members of the Tetrarchy), the Palace was built in the late 3rd or early 4th century AD and, with the gradual decline of the Forum, became the administrative centre of the city. The most significant buildings in the complex were, from north to south, the Rotunda (probably a temple dedicated to the divinites worshipped in the city in late antiquity), the triumphal arch (Kamara) and, finally, the palace whose centre was the Detagon. To the east of the Palace was the Hippodrome, very few sections of which have been preserved in the basements of blocks of flats.

During Roman times, Thessalonika seems generally to have kept the same political and social organisation and lifestyle that it had enjoyed during Hellenistic times. The Odeon in the Forum, the Stadium (a part of which was excavated on Apellou Street) and the Hippodrome would have been the central venues for events, performances, ceremonies and competitions. The Pythian and Olympian Games and the feast of the Cabiri were celebrated with great pomp. The cult of the Cabiri was widespread, as was that of Dionysus and of Egyptian deities (Serapis, Isis, etc.). There were associations of devotees and professional organisations, such as that of merchants, etc. The *lingua franca*, naturally, was the descendant of Hellenistic Koine. Thessalonika was Cicero's place of exile (58 BC) and was visited by Lucian (2nd century AD). It also boasts a noteworthy group of poets, who cultivated the Epigram in particular, and Polydorus whose work, *Strategika*, deals with the art of strategy.

Thessalonian Poets

The first noteworthy Thessalonian poet was Antipater who began writing ca. 20 BC. In addition to Thessalonika, he also lived for a time in Rome. Dozens of the epigrams that were included in the *Palatine Anthology* are attributed to him. The epigram, a popular literary genre during Hellenistic and Roman times, was the main genre cultivated in Thessalonika. Antipater's poetry is significant because, apart from his technique and the quality of his style, he also had a deep knowledge of the language of the past. His favourite subjects were daily life, society, the lost cities of antiquity, historical figures etc.

An example of his poetry:

VII 105

*Amphipolis, monument of Idonion Phyllis
washed by the Strymon and the great sea of the Hellespont,
there are remains but traces few
of Brauronia Artemis' temple
and the waters of the river.
Amphipolis, show that once
the Spartan kings gave battle for
not men like a rippled flame-gold ray
are men shown.*

In the anthology of Sapphoes son of Philip from Thessalonike (which is also to be found in the *Palatine Anthology*), there are also three other Thessalonian poets who lived at approximately the same time as Antigates: Macedonius, Philippos and Epigonos. These poets seem to have constituted the first literary school of Thessalonike. Examples of this school are:

Macedonius the Thessalonian (symposium epigram)

ΣΤΙΒ

*Went over a woman
was drinking with me:
when they tell naughty stories (about)
Slaves "break the glasses"*

Epigonos the Thessalonian (epideictic epigram)

*I was the Maiden once
the arrow that pierced the heart of all
Now, I am only a weeping Maiden,
an aged Nemesis
Yes, As Aphrodite, I no longer
recognise myself
What have I to do with Aphrodite
rather than the rose I grew her?"²⁶*

As one can easily conclude from the above account, Thessalonike was one of the most significant cities in the Mediterranean and played a decisive role in historical developments from its establishment until the dissolution of the Roman Empire.



Statuette of Harpocrates
holding a cornucopia
Sarapeum, c. 50 bc



Gold bracelet in the form of a coiled snake. 3rd grave,
Neapolis Thessalonike, 280-350 AD.



Bronze lamp, Thessalonike, 4th-5th cent. AD.

Enfance d'adulte of Egyptian origin. Bears relief decoration in three bands on the following themes: on the upper band is a hunting scene; on the middle, aquatic birds alternating with lotus blossoms and on the lower band, twelve-gate cosmesis. Presumably semi-precious stones must have been set in the indentations. Civil grave Neapolis Thessalonika, 200-180 BC.





Two-faced glass unguent cruet
of Syrian or Palestinian origin.
Ravenna Thesalonika.
2nd-3rd cent. AD.



Small glass amphora ("Ptolemaean unguent
cruet"). Polyphronia-Chalkidike.



Glass baby's bottle. Treasury of Vardar
Thessalonika. 1st-4th cent. AD.



Glass bracelet. 1st-3rd cent. AD.



Glass birds. These are rare support pieces, with the mouth in the tail. Theodora, 1st cent. AD.



Terracotta figurine of a female with one
face on an elevation. Clot grave Neapolis
Thessaloniki, 500-150 BC.

BELOW: Terracotta figurine of a maenad
sleeping in the hollow of a rock. Clot grave
Neapolis Thessaloniki, 500-150 BC.





Terracotta figure of
Aphrodite "in the garden".
This was a popular standing
type in the last quarter of
the 5th cent. BC that survived
for many centuries,
both in sculpture and in the
manufacture of figurines.
The colours on the figure
have been very well
preserved, and the base is
decorated with relief scenes.
On the back is the moulded
name of the manufacturer
Mamomachos. Our grave,
Neapolis Thessaloniki.
1st cent. AD.





Head of Apollo with long hair and a wreath of laurel leaves. Unknown origin, 2nd cent. AD.



Head of Isis. The hair was coloured and possibly gilt. From the Bethesda site occupied by the sanctuary of the Egyptian Gods, early Antonine period.





Relief of the Celtic goddess Epona. The Celtic goddess of horses and stables is sitting on a throne, flanked by two pairs of horses turned toward her. This relief is the sole witness to the presence of Epona in Macedonia, whose cult spread to Galatia and along the Rhine and Danube rivers. The presence of the goddess may possibly be due to Galerius, who was from a Danubian region. Early 4th cent. AD.



1.30

Clay figurine of Eros-Psyche, on a base with a relief
 bust of Pan. Thessaloniki, circa mid-1st cent. AD.



Table-support with Eros leaning on an
 upside-down torch, on the long side of
 which the abacus is touching the wall.
 This was the support of a single-footed
 square table. Thessaloniki, 175-200 AD.



Terracotta figurine of a woman nursing a child (Amnongpho) on a little donkey, Tequisquiapan, 1st cent. AD.



Terracotta figurine of a man riding, Ramona, Tlaxcala/Veracruz, late 2nd early 1st cent. AD.



Terracotta figure of a New Comedy actor,
Romanus Theoukhrastis, 2nd half of the 2nd cent. AD

Woman sleeping, with a large jar as a pillow. The jar has a hole in it to accommodate a warm pipe. These terracotta figures could be found in wealthy private homes or villas, but also in public complexes, such as baths or theatres. Unknown origin, late Hellenistic period.



Base of bearded man. The person portrayed is a mature man with a calm, thoughtful expression, a man of culture, i.e. a philosopher, poet or artist. Unknown origin, Antique period.

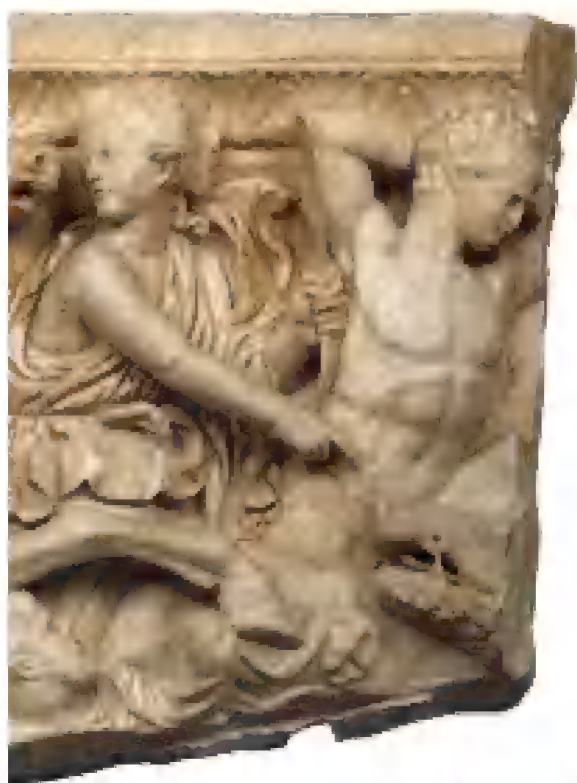
Head of a bearded man. The expression on the face, dominated by large almond-shaped eyes with a contemplative, melancholy look, places the portrait in the category of "philosophers". Thessaloniki, Antique period.







Section of an Attic sarcophagus with Melanops
The sarcophagus is decorated with numerous
high-relief figures. In the centre is Melanops on
horseback with a javelin attacking a boar (myth
of the Calydonian boar). Atalanta is running
in front of the horse. The other figures are
busts. Unknown origin, early 3rd cent. AD









140 -

Portrait of a man from a relief. A mature man is portrayed who gives the impression of being an aristocrat, elegant and serious. Work by a capable artist with the intention of conveying social status. Thessaloniki, 1st cent. AD.



Marble head of a girl with a mobile face. Once believed to be a portrait of the empress Sabina, it is now certain that it was a private portrait. Thessaloniki, era of Hadrian (117-138 AD).



Marble head of a girl with her hair arranged in a "mamelon" type style. Thessaloniki. Severan period (193-235 AD).



Female person from a round framed relief. Thessaloniki. Flavian period.



Male person from a round framed relief. Thessaloniki. Flavian period.



Bust of a woman with a "mole" type of hair style. Thessaloniki.
Seventh period.





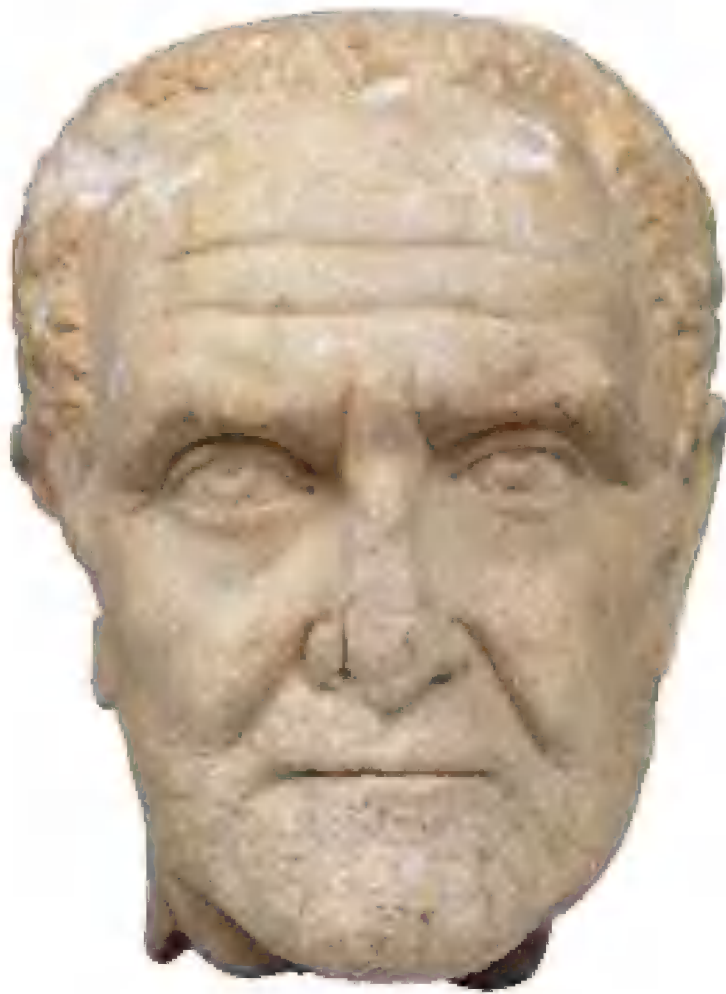
Ecopic head of a girl 5-10 years old
with hair in a bun secured with an
elaborate ornament. Unknown
origin, rule of Trajan.



Ecopic head of a boy. Unknown
origin, rule of Trajan (100-110 AD).



Marble bust of a man with curly hair and beard. Roman period.



Marble head of an older man with a high forehead creased by two horizontal wrinkles. Thessaloniki, age of military emperors.





Heard with the lovely head of a young man. The superb workmanship and expression of the face demonstrate the skill of the sculptor. Tlacotalm, Aztec period.



Marble bust of a mature man with large almond-shaped eyes and a penetrating gaze. Thesaurion, Archaic period

Head of a woman. This may be the original head which, during the reign of Claudius, was reworked into a portrait of Livia, Claudian period.





Section of a mosaic depicting a
enthrone with central wreath,
surrounded by a "radiance".
Thessaloniki, 3rd cent. AD.

Section of a mosaic with foliate decoration. Thessaloniki, 3rd-4th cent. AD.



(Pls. 352-353) Section of
a floor mosaic found in
baths. A multicolored
band surrounds the square
emblem containing heads
of thymus (right) and a
woman (left). Thessaloniki,
3rd cent. AD.

Section of a mosaic surrounded by a wavy band. Thessaloniki, 3rd cent. AD.







Statue of a man wearing a cuirass, probably Hadrian. The figure is standing majestically, holding a sword in his left hand, which has not survived. To the left is the kneeling figure of a barbarian with anguish clearly manifest on his face. The cuirass of the emperor bears the relief scene of the grinning of the *triglyph* by two Nikes. The *triglyph* consists of the body of a tree trunk and beside which arms have been placed, while at the base are two barbarians with their hands tied behind their back. Thessaloniki, age of Hadrian.





Head of Socrates with traces of colour and gilding, indicating that it was gilded.
Thessaloniki, 2nd half of 4th cent. AD.



Ionian capital from the Archbasilica temple in Thessaloniki; this was found in the church of Panagouda.
Thessaloniki, late 6th cent. BC.



Round bronze medallion with the face of Athena, very likely a decorative frame or a wooden chariot. Instead of a helmet, Athena is wearing the humanized mask of a Medusa. Cemetery of Theadelphia, late 2nd-early 1st cent. AD.



Bronze heads of poodles and dogs. Cemetery of Theadelphia, late 2nd-early 1st cent. AD.





Relief dedicated to Isis. The ear is that of Isis and expresses the goddess' attribute of hearing the prayers of the faithful. This is a votive offering by a Roman merchant established in Thessalonike, Sarapeion, 1st cent. AD (1st cent. AD).



Atlas as a figure of
Asclepius on a pilaster.
Sarcophagus.



Statue of Aphrodite, of the Louvre-Napoli or Aphrodite "Fréjus" type. The goddess is standing with her right arm raised and holding her bosom up high, while her left arm is holding it down, creating an original, masterfully sculpted treatment of drapery. Copy of Classical sculpture with Polyclitan elements as regards the stance and balance of the figure. Sarcophagi, 1st-2nd cent. AD.





Head of a statue of Dionysus. The god is depicted with youthful features and wears a lavish ivy wreath. Acroteri Agora Thessaloniki, Oxytropis, 2nd half of the 3rd cent. BC.





Head of a statue of Athena of the Medici type, which was reworked into a portrait of Julia Domna. The holes were intended for the addition of curls and metal ornaments, as well as for the cheekpieces of the helmet. Copy of a work by Phidias or one of his pupils. Thessaloniki, near the Ancient Agora. Severan period. Fig. 162 (10012786) Sides and back view of same head.



Detail of medallion with the bust of the goddess Hygieia of Thessaloniki; this is a reworked portrait of Augusta Galiena Valeria, wife of Galerius, with the addition of a constellated crown.

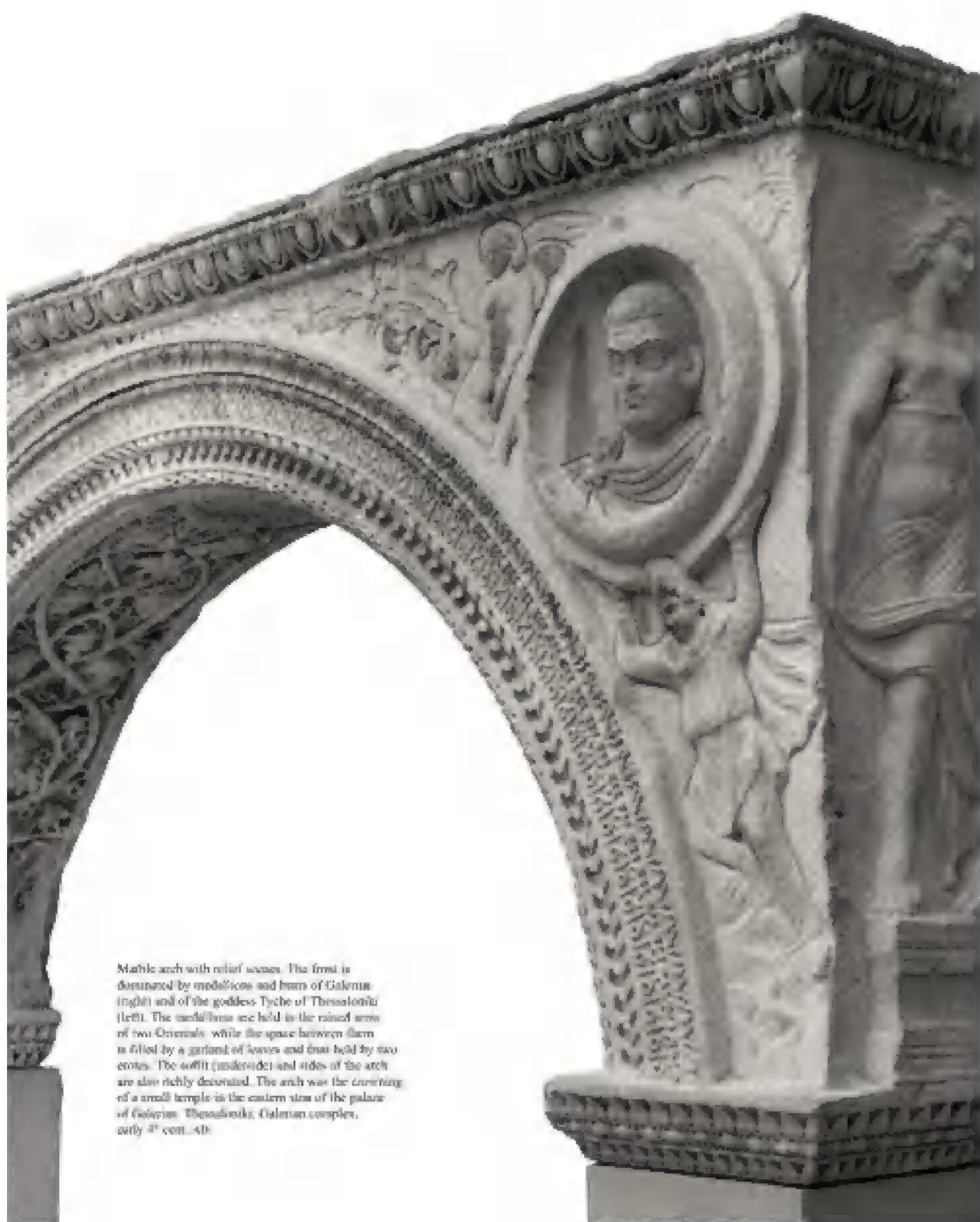


Detail of medallion with the bust of Galerius, who is portrayed as the deified founder of the city.



Detail of medallion with the bust of Dionysus; the god is wearing a hide on his shoulders and a rich wreath of vine leaves and ivy on his head.





Marble arch with relief scenes. The front is dominated by medallions and busts of Galenus (right) and of the goddess Tyche of Thessalonika (left). The medallions are held in the raised arms of two Orientalis, while the space between them is filled by a garland of leaves and fruit held by two erotes. The soffits (undersides) and sides of the arch are also richly decorated. The arch was the crowning of a small temple in the eastern side of the palace of Galerius, Thessalonika, Galerian complex, early 4th cent. AD.



Left side of the arch: with one hand, goat-faced Pan holds a syrinx to his mouth; in his other, he holds a shepherd's staff. The head is resting on a round base, under the tail of which a snake can be seen.



Right side of arch: semi-nude Nereid
whirls in a dance movement.



164

Bust of Septimius Severus wearing a curly wig (peruke). Theodosian, Severan period (193-211 AD).





Head of Vespasian, marble head of
Vespasian. The face of the emperor is
wearing a laurel wreath and a stern
glance. Unknown origin. Flavian age.

Female (?) head. From the site on which
deserted plaques were found with the
names of members of Alexander the
Great's family. Thessalonika, near the
Ancient Agora, 150-200 AD

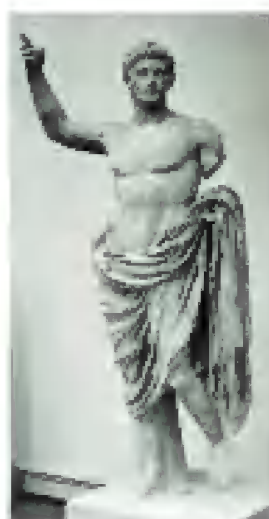




EPILOGUE

A VISIT to the Archaeological Museum of Thessaloniki (AMT) will soon become the most essential prerequisite for those wishing to acquaint themselves with Macedonia's past. But this acquaintance with the past would not be complete without also visiting the Museum of the Royal Tombs of Vergina and some of the local archaeological museums, certain of which – such as those at Dion or Asani – are part of highly significant archaeological sites.

Our consideration of all of the objects in the AMT that are set out in this book, including finds from archaeological sites and artefacts from all the museums, is not limited to a visual impression, pleasurable or not, or to a personal aesthetic assessment. It is a multifaceted overview, perhaps with some reservations in terms of completeness, but nevertheless defined by knowledge of all or some of the inhabitants' social, economic, spiritual and religious life.



Statue of Octavian Augustus. Owing to the storage conditions, it was possible to photograph only the upper part of the statue for this book. The statue was made of separate pieces of marble (lower part of the body, torso, right arm and head). The emperor is standing according to Polykleitos' "Canon", holding a sceptre or spear with his raised right arm, while his left hand may have been holding a sword in its sheath. Thessaloniki, Julio-Claudian period.

Decades ago, particularly in the inter-war period and after World War II, the approach to artefacts was at best determined by post-Kantian aesthetic categories and by the views of German art historians on works of art from historical times.

Regarding the prehistoric period, a more pragmatic approach was developed that sought expert views based on scientific research. There was a clear attempt to connect the Bronze Age civilisation of the *Aegean* to the narratives of *Homer* and other epics and to the writings of the *Herodotus*.

Later, during what we call the period of Modernism, the views of archaeologists working in prehistory began to become more positivistic because of the involvement of science in archaeology. The archaeologists who studied historical times modified their idealistic tone and became more technocratic. In the Post-Modern era, which whether we like it or not we are currently experiencing, the positivist spirit of Modernism in prehistoric archaeology is endeavouring to transform itself by avoiding scientific statements and welcoming new fields of enquiry in archaeology, that would have been unthinkable in the past (feminist archaeology, that of marginal population groups, the archaeology of the household, of daily activities, etc.).

We believe that the Archaeological Museum of Thessaloniki exhibition programme covers these variations of the past as well, to the degree possible, demonstrating persuasively once again that there can be no dividing line between past and present since, among other things, ancient objects elicit constant dialogue.

N O T E S

1. I. Velkovopoulos *et al.*, 1986, *Apokryphes enis na epistrotismos siggri na gnostikon genos* (Thessaloniki) from the prehistory to the Christian years), Exhibition Guide, Archaeological Museum of Thessaloniki (AMT), pub. Archaeological Receipts Fund (ARF). For the significant earlier history of the subject, see G. Karamanlidis *«Na Akropolis siggri thessalonikias»* (The history of Thessaloniki's reports in the magazine *Chryseia* 11, May–August 1982, Thessaloniki), and I. Velkovopoulos, *Chryseia: Apokryphes Genos na Apokryphes Genos* (Guide to the Archaeological Museum of Thessaloniki), Epistrotismos, 1996.
2. A. Giannakouli's, *Apokryphos: Apokryphos* 1981–1976 (Patrisian Committee: 1919–1976), doctoral dissertation, Faculty of Architecture, Polytechnic School, Aristotelian University of Thessaloniki, National Bank of Greece Cultural Foundation, 2001), 2004.
3. I. Velkovopoulos, *Na siggri na gnostikon siggri thessalonikias: Apokryphos Genos na Apokryphos* (The First 50 Years of the Thessaloniki Epistrotismos of Classical Antiquity), "Thessaloniki after 1912", Conference Proceedings (1–3 November 1988), Centre for the History of Thessaloniki 1988.
4. P. Adami Velos *na thessalonikias: Apokryphos Genos na Apokryphos*, *Na siggri na gnostikon siggri thessalonikias* (Queen Thessaloniki daughter of Philip), Papers on ancient Thessaloniki, University Studio Press 1985.
5. In particular, either as a whole or related up to 1982, Karamanlidis (op.cit.) and throughout all of the 1980s, M. Anagnostis *et al.*, *Na Akropolis Akropolis* (The Greek Museum: Chryseia Akropolis 1954, 1991), pp. 267–288, up to the mid-1990s, Velkovopoulos (1996) (op.cit.), regarding the Thessaloniki exhibition *Apokryphos siggri thessalonikias* (Treasures of Ancient Macedonia), Exhibition Catalogue, 1997, regarding Souda: Velkovopoulos, Th. Despin, V. Mangelaris, M. Tzouros, J. Dede, J. Dede, J. Dede, Exhibition Catalogue, Archaeological Museum of Thessaloniki, 1997, Sculpture Hall G, Despin, Th. Stephanidis–Tzouros, I. Vassilakis, *Apokryphos siggri thessalonikias* (1, 2, 3) (Catalogue of Sculpture, at the 1, 2, 3), National Bank of Greece Cultural Foundation, 1997 and Catalogue of Sculpture, AMT, National Bank of Greece Cultural Foundation, 2000.
6. M. Tsakalidou-Bakiri (coord.), *Na siggri na gnostikon siggri thessalonikias* (Daily life in Byzantium), Exhibition Catalogue, Thessaloniki, White Tower, Ministry of Culture 2001.
7. At this point, it should be noted that we are already planning extensive guides for all five sections of the re-exhibition to provide information to experts and other stakeholders. It is clear that the goal of this plan is to make the day guides a synthesis of research in all related fields over the last twenty years, during which the (regularly important and alternative) dynamic matrix of decades past was replaced by a great increase in personnel at all levels, in conservation excavations, in excavation works funded by the Second and Third Community Support Framework, in excavations within the framework of major construction projects, in the positive media publicity given to archaeological work (especially after the Vergina find) and the international media publicity for the work accomplished by exhibitions, in the holding of an annual conference on the Archaeological Work accomplished in Macedonia and Thrace (2001), in the increased interdisciplinary and archaeological capabilities, and on the dynamic institutional interventions by the Ministry of Culture (new archaeological law, new regulations, chair for the Ministry of Culture, new museum policy).
8. Regarding excavations, surface exploration, etc., readers who are interested in the research can refer to the 16 volumes of ARF (The Archaeological Work in Macedonia and Thrace) that have been published to date, and to the relevant study volume.
9. Bibliographical recommendations regarding Section 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Grunstein (ed.) *Recent Research in the Prehistory of the Balkans*, Publications of the Archaeological Institute of Northern Greece, No. 3, Archaeological Receipts Fund (1997/2003; D.W. Bailey, Balkan Publishers, Routledge 2003).

10. Recently and briefly, D.V. Grunstein, "Introduction," in D.V. Grunstein – E.K. Petropoulos (eds.) *Ancient Greek Colonies in the Black Sea*, I-II, Publ. of the Arch. Inst. of Northern Greece, No. 4, Archaeological Receipts Fund (1997/2003), and Petropoulos 2000. "Problems in the History and Archaeology of the Greek Colonisation of the Black Sea," in D.V. Grunstein – E.K. Petropoulos (eds.) pp. 37-43.
11. Recently E. Mavria, *Archaeology as Cultural History*, Blackwell 2000; A. Whitley, *The Archaeology of Ancient Greece*, Cambridge University Press 2000; A. Mazaraki – Anagnostou, "House Rules: dwellings in Temples, Architecture, Religion and Society in Early Iron-Age Greece (1000-700 BC)", *Studies in Mediterranean Archaeology*, Vol. CXX, Paul Astour's Fiding 1997, especially pp. 77-153.
12. Mazaraki, op.cit. pp. 102-105; Whitley, op.cit. pp. 102-103.
13. At this point in the thematic units of the sections of the AMI ex-exhibition, which follows immediately after the previous one and occupies most of the "large A", we give the following suggestions to the readers of these pages and to future visitors: regarding almost all the conceptual fields, and always, based on the principle that "things" come before "words", specific archaeological material will be exhibited together with accompanying visual and vocal information. We believe that in this way, the past becomes more familiar, since there is more space for individual approaches in accordance with each person's interests, an ideological, comparative or critical – in the sense of critical theory and philosophy. We also believe that by juxtaposing the subject with the text, the present and future reader will be advised of the complexity breadth of the issues raised by current archaeological research in Macedonia. The subject matter in the present volume is accompanied, not exhaustively, of course, by photographs of objects in the exhibition, which illustrate the variety of its themes and associate them with the material culture of the various ages.

SUMMARY OF NOTATIONS

FROM THE BEGINNING TO THE END OF THE PREHISTORIC

The physical topography: Landscape / Environment / Natural cartography

The Stone: Culture / The use of stone materials of tools / Crafts before the necessary fire

The prehistoric: Cultivated in the form of: Neolithic times / Transition

Social life: Administration, laws, cities / Family / Institutions / Social order, slavery / Education / Commerce / Public events / Habits / Sport

Private life: Sexual behaviour / Household, housing, symposium, toys

Religion: Gods and heroes / Public religion / Feasting / Temples / Sacrifices / Private offerings / Private religion / Mourning / Objects / Magic

The economy, technology, communication:

Manufactured production / Research production / Plant production

Industrial production:

Money / Economic disputes / Machines and / Metallurgy / Woodwork / Construction / Clothing, footwear, jewelry, personal grooming, hairdressing / Food / Drink / Glass making / Weaving / Weaving, embroidery / Navigation / Commerce / Writing / Paper, soap, paper / Games

Technology: Sources of energy / Raw materials / Metallurgy / Materials, stones

Spatial organization: Town planning / Public works / Water supply, sewers, drainage, burial buildings / Baths / Apartments / Theaters / Temples / Gymnasiums / Villages / Private residences

Arts and letters: Poetry / Music, musical instruments / Poetry / Sciences / Philosophy / Religion / Literature / Painting / Sculpture / Pottery / Music

Domain, Commerce: Markets / Commerce / Commerce / Commerce / Commerce

Historical figures:

TOMMY CHASE: THE FIRST 45 YEARS

Keywords: child sexual abuse; disclosure; legal system; mental health

[Home and Hopes](#) · [Maps](#) · [The Place](#) · [The Individuals](#) · [Survival Guide](#) · [Private Life](#) · [The Mission](#) · [The Reminders](#) · [Reviews](#)

doi:10.1017/S002229240000209 Printed in the United Kingdom © 2004 Cambridge University Press

The Louvre Museum • European Heritage • Museum Art • Home Decor • Lighting • Personalized • Jewellery • Home Visions

Date and Latex: Ghana 24-10-82

© 2000 Blackwell Science Ltd, *Journal of Internal Medicine* 247: 399–406

Formula Period

[Home](#)
[About Us](#)
[Products](#)
[Services](#)
[Contact Us](#)
[Privacy Policy](#)
[Terms of Service](#)

Population: Several 100s The Military: None Social Structure: None Government: None Religion: None

Article 12 of the Human Rights Treaty

Religious Faith and Humanistic Faith and Humanistic Faith. R. L. Lyne, University of Oregon, Eugene, Oregon

[illegible]

Special Advertising Section • November/December 1999 • Volume 26 • Number 6 • 575

Achtung! Letzte, kostenlose Wiedereingabe. Bestätigung: Freigabe. Abgeben. Abgeben.

[illegible]

Author Biographies

© 2005 Blackwell Publishing Ltd, *Journal of Internal Medicine* 258: 105–112

Journal of Management Inquiry 18(1)

1998

516 J. L. S. Lima

	Prevalence	Incidence
Chronic disease	High	Low
Acute disease	Low	High

- [illegible]

12. *De la* 12-13

16. Ten examples include: 9. Enkelton, *Mesogonyzodonta*; variegata; see *Hesperomysia* sp. Pabsting
[Ethnoarchaeological quest at the Puyuk village of Khazax], Yuma Publications, 2002.

03. This exhibition served to replace that of the findings from Vergina, which was removed entirely at the Nagai Forest Hall, where it never properly belonged. This exhibition at Vergina closed in the autumn of 2003, it had been disappointing and mostly of the unique findings. The exhibition "The Gold of Macedonia" can still be seen in the same exhibition area of the New Wing of the AMN, assuming its new title and a new introduction. The new being will be in the "small" section of the historical AMN, this exhibition alone will be essential during the Olympic Games as the basic cultural event in Thessaloniki which is, after all, one of the Olympic cities. Replacing the Vergina find was not a problem since the gap in terms of both quantity and quality was filled by the Jew and find and the many gold artefacts from the cemeteries of central Macedonia. The exhibition in the New Wing occupies only 100 metres while the "small" section has an area of almost 600 metres. The empty space will be filled as follows:

- b. With the findings from the two most significant groups in the Studies category and two others from the Education category.

A C K N O W L E D G E M E N T S

Thanks are due to AMI archaeologist Theodor Terropoulos, to archaeologist Anastasia Efremaki and to museologist Naja Daskalova for their substantial contributions to organisation of the photography.

To AMI archaeologist Despina Igratidou for her organisation of the exhibition file "The Candi of Mazoneri", to archaeologists D. Akritou, Ch. Michalakis, A. Chatzoudis, A. Efremaki, S. Agapioti and A. Karamantakidou and to museologist Phivos Kerkiras for their contribution to drawing up the file. For the exhibition, most the material of the present book is based on its mounting and catalogues.

To the permanent and temporary academic staff of the AMI file, moving the artefacts under highly adverse conditions, owing to the fact that virtually all the AMI exhibition were in storage, and to secretary Mrs Maria Girolakou.

To the Photography Archive of the Benaki Museum, to the National Bank of Greece Cultural Foundation (NBGF), to the AMI professor-archaeologist S. Andronou, K. Kotsaki and M. Tziavara, to the archaeologists of the 16th Ephorate of Prehistoric and Classical Antiquity (EFPA) E. Anagnostopoulou-Hatzigelychidou, P. Adami-Veleni, V. Mourtidou, K. Triantafyllou, and E. Psaltaki-Panagoulaki, and to architect T. Athanasiadis of the 16th EFPA, as well as to professors K. Wierle and E. Adami.

P H O T O G R A P H S A N D D R A W I N G S

Adami-Veleni, P.: 303 (above) ©

AMI Archive and 16th EFPA: 88, 20, 24, 44, 88, 70, 47, 389, 310, 312, 313, 314, 384, 384-367, 379 ©

Other Publishers Photography Archive: 114 ©

MBL, I. Photography Archive: 15, 19 ©

Benaki Museum Photography Archive: 12, 14, 16 © Benaki Museum

C O N T E N T S

Foreword by the Minister of Culture

(7)

Foreword by Marianna L. Latsis

(9)

Prologue by the Director of the Archaeological Museum of Thessaloniki

(20)

I N T R O D U C T I O N

(22)

P R E H I S T O R Y

(23)

The settlements, Agriculture, animal husbandry, hunting, fishing (23)

Architecture – protohistoric times until the 4th c. (23)

Burial practices (34) ; Pottery (34) ; The stone-tool industry (37)

Bone tools (34) ; Figurines (36) ; Jewellery (38) ; Seals (40)

T H E B I R T H O F T H E C I T I E S

(45)

T H E K I N G D O M O F M A C E D O N I A

The history of Macedonia up to the Roman conquest

(47)

T H E G O L D O F M A C E D O N

(143)

The Derveni Krater (176) ; The Derveni Papyrus (167)

T H E S S A L O N I K I | T H E E A R L Y C E N T U R I E S

The Hellenistic and Roman Periods (311) ; Thessalonian Poets (317)

E P I L O G U E

(373)

N O T E S

(374)

D. V. GRAMMENOS



THE ARCHAEOLOGICAL
MUSEUM OF
THESSALONIKI

Photography
GIANNIS PATRIKIANOS

Editorial supervision
IRENE LOUVROU

Design and artistic supervision
DIMITRIS KALOKYRIS

Translation
JUDY GIANNAKOPOULOU

Layout: RALLOU MELETI
Colour separations and films: D. PLESSAS S.A.
Photography processing: ELIZA KOKKINI
Printing: TYPICON & FOTOLIO S.A.
Binding: K. STAMOU & CO.

Publishers
OLKOS

THE BOOK WAS PRINTED ON 170 GR. HANNOBART SILK PAPER IN 500 COPIES
IN OCTOBER 2001 IN ATHENS.

